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DOCTOR WHO

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DOCTOR WHO LETTERS

Send all your letters to:
Doctor Who Magazine,
23 Redan Place,
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London W2 4SA.

GREAT!

I think that **Doctor Who Magazine** is great. Congratulations to Max Stockbridge for his excellent comic strip. John Ridgway is the best comic strip artist that I have ever seen. *Funhouse* and *War-game* were great. **The Doctor Who Summer Special** is great and the Iron Legion is the best weekly comic strip. Season 22 is brilliant. My personal favourites are the *Two Doctors* and *Revelation of the Daleks.*

Please, please put more posters in your marvellous magazine. Keep up the good work.

Glyn Roberts,
Belfast.

AVON . . .

I could not ignore the anonymous review of *Timelash* in the **Dr. Who Magazine No. 102**, page 20, and feel compelled to protest at the uncalled for attack on Mr Paul Darrow.

This anonymous writer certainly must dislike Mr Darrow otherwise he/she would have seen further than the end of his/her nose and noticed how abysmal the script was.

The writer obviously takes *Dr Who* far too seriously, and is putting the blame for the pathetic quality of the plots and scripts on an individual actor. Even Lord Olivier would have been hard pushed to have made something of *Timelash.*

It was sad to see Paul Darrow wasted in such drivel.

G. L. Bourn,
President,
The Paul Darrow Society.

CALLING

I am an avid *Dr Who* fan and watch every episode, as well as buying Marvel Comics, but I was distressed and disgusted to read in issue **102**, that Paul Darrow's guest appearance in *Timelash* apparently ruined the episode. I thought it was the best we've had for a long time, but if anything, it was Paul who was crippled by a bad script and plot.

How can one individual actor be to blame for, 'hamming up' an entire episode?

I for one was delighted to see Paul in *Dr Who* and would suggest that any comments on his portrayal of the ever popular Avon will upset thousands of SF fans who support both programmes.

Miss K. Dean,
Malvern,
Worcs.

We apologise to any readers who felt themselves to be unduly upset by the description of Mr Darrow's performance in Timelash. *Nevertheless, as we suggested in the introduction to the piece, it was very much an individual's subjective opinion on the season. By the way, the writer of the 'anonymous' article (as it said in the introduction) was Gary Russell.*

BEST LEG FORWARDS

I think **Doctor Who Magazine** is really great. I read it every month. I am sure that your letters page was responsible for Turlough, Tegan and Chameleon all showing their legs in the pre-regeneration bargain clearout two seasons ago. Do you think Peri *might* cover hers up in her last story?!

Your feature on *Frontios* last month prompts me to raise a few points you missed:

1. It starts with all the old clichés ie "A mysterious force" makes the TARDIS land (again) and is then forgotten, and the good guys mistake the Doctor for a bad guy (as usual). Surely this is there for a reason?
2. The Doctor threw away his hat rack, claiming not to be a "hat person", despite the fact that four out of five regenerations wore hats regularly (and even Jon Pertwee wore the occasional deerstalker).

This is clearly an indication that something is very wrong somewhere. The inhabitants of Frontios are very incompetent. They cannot tell the difference between missiles and meteorites, and completely miss the real threat literally under their feet. These people are destined for extinction and no wonder the Doctor is embarrassed about helping them.

Consider this: They are out of contact with the other colonies, who they have not heard from since they left Earth.

Earth clearly does not miss them.

They left because someone told them the Earth was falling into the sun.

Put like this I am sure you recognise that *Frontios* is a version of the B-ark plot from *The Hitchhikers Guide to the Galaxy*. Earth in the future is following Galgafrincham in ridding itself of the useless third of its population. This is the only explanation of the otherwise inexplicable events.

Michael Hubbard,
Hulme,
Manchester.

THE DOCTOR'S CREATOR

Well done on a brilliant 'new' magazine! After a few unsteady issues, you have finally found your balance, and produced lots of marvellous issues. I'm tremendously pleased you have brought back those long lost competitions. It's great fun to think up stories and poems for competitions, and I enjoy them.

But now onto the main point of my letter. On receiving issue **102** of **Doctor Who Magazine**, I started to fill in my Season Survey opinions. Some nice new categories and interesting ideas – one especially good idea was the 'Hall of Fame'. And for my opinion on that, I wrote down 'William Hartnell'. I wrote down this marvellous man's name, because he was the one who truly started *Doctor Who* off. He was, in a way, a co-creator of *Doctor Who.* But now he has been forgotten. Even Patrick Troughton is highly remembered, but not Hartnell.

I think it a great shame that he is forgotten. I am a Colin Baker fan myself, and only 12 years old, but if William Hartnell doesn't get a high place in your Season Survey I shall be very disappointed.

Keep up the good work.

Daniel Wilson,
Frampton Cotterell,
Bristol.

CAPTIVATING COMPANION

I feel that I must put pen to paper and register my annoyance with several comments made by Ken Hart regarding Nicola Bryant, on the letters page of the August issue (**103**). I am a normally pacific reader of your excellent magazine, but I cannot stand by and see the prettiest and most talented actress on television insulted in such a manner.

Mr Hart states that "opinions on Peri seem mixed on this side of the Atlantic. I like the character, but Nicola Bryant hasn't converted me into an ardent admirer". What on earth is he raving about? You can't have a "mixed" opinion on a lady as beautiful and talented as Nicola is. You either like her or you don't! I for one have been fortunate to meet her in person, and I found her to be as friendly and captivating as she appears on screen.

Secondly, Mr Hart criticises Nicola's accent in portraying Peri. Obviously he has forgotten the fact that *Doctor Who* is her first role since leaving drama school, and that she is English. Successful acting comes with experience. For goodness sake give the lady time.

John A. Blair,
Cookstown,
Co. Tyrone.

OUT OF THE BLUE

I would like to make a little criticism of Gary Russell's views of the story *Timelash* in issue **102**. For a start, Mr Russell seems to make out that this story was one big botch up. I must disagree. The parts of the story that Mr Russell was pointing out to be bad were, in my opinion, some of the best parts. My first criticism of his views are the Bandrils. These creatures were superbly designed, and the voices were good as well. It was a shame the Bandrils could not have landed on Karfel, so that we could have seen more of these excellent beings.

Secondly, if a few more of the rebels had been killed off as suggested in the first script (which Mr Russell seemed to agree with), it would have left a rather thin cast.

Now for my views on your comic strip. Recent stories, such as *Once Upon a Timelord* and *Voyager* were uninteresting, but then along came *War-Game*. It was very well written, then wallop! Out of the blue comes *Funhouse*. Words cannot express the brilliance of this story. As soon as I had read the first page, I was totally hooked. The story combined horror, SF and the thriller element rather like the old *Quatermass* film. One complaint though. Yup, you guessed it! Peri. What on earth was she doing there! One final word on issue **102** – it was your best yet!

F. Dentieth,
Great Sutton,
South Wirrall.

MODERN TECHNOLOGY

Regarding Dave Whiley's letter in **Doctor Who Magazine 103**, I feel I would like to correct a few errors in his explanation for the discrepancy of running times between cinema films and their TV (or video) counterparts. As he quite rightly states, broadcast television on the PAL standard operates at 50 fields per second, each field comprising 312.5 lines or half the 'frame' visible as a picture on screen. Thus, in effect, the true figure is 25 frames per second (fps). In America, on the NTSC television standard there are 60 fields per second leading to a 30 fps. This is due in both cases to the necessity of linking the number of fields per second directly with the local power supply frequency (50Hz in the UK, 60Hz in the US).

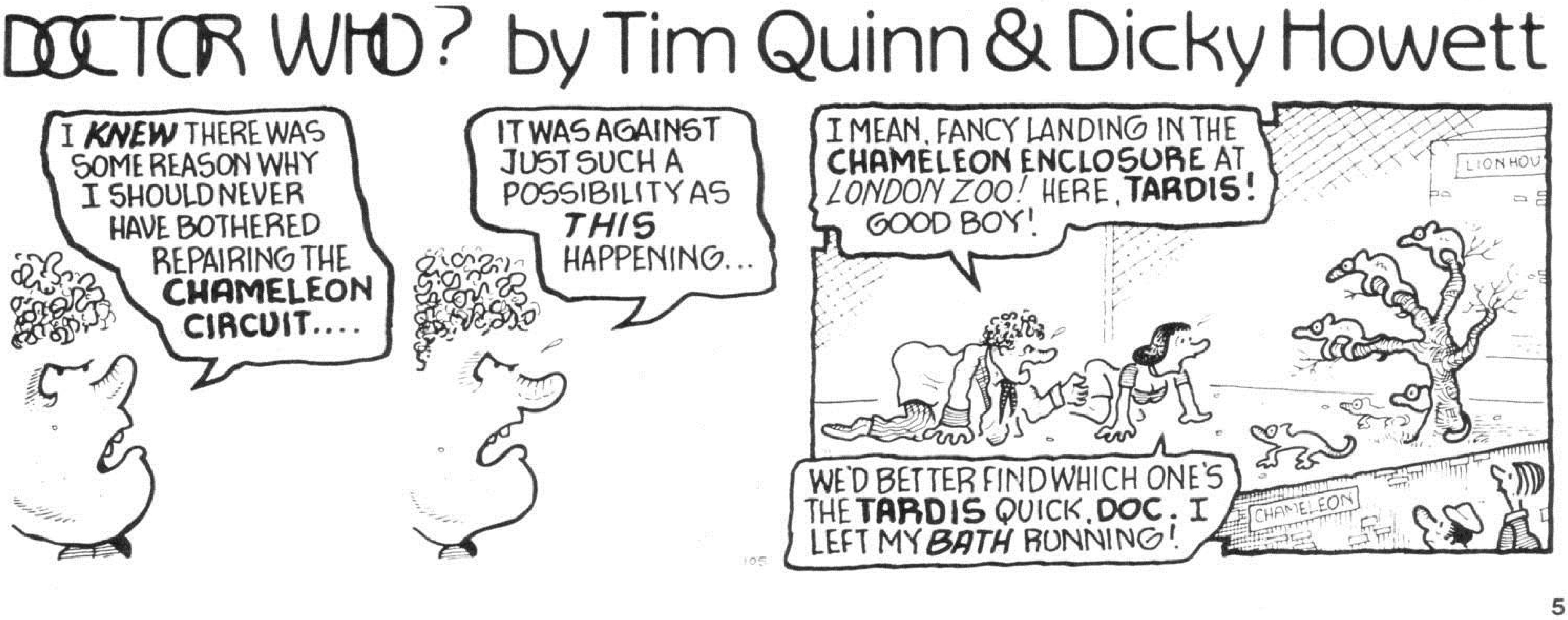
Unfortunately, that is where Mr Whiley's information falls foul of technology. It is a good few years now since films were recorded onto videotape or broadcast in the simple manner of matching frame speeds, pointing a camera at a film and shooting. Modern Telecine equipment is every bit as complex (and extraordinarily expensive!) as video equipment and has facilities to match. The high technical quality of some old films shown on Channel 4 is directly as a result of such advances as infra-red dust and scratch eliminators, a digital frame store which can act as a memory to fill in detail in badly damaged film frames from the previous frame (directly analagous to dropout compensators in video recorders and timebase correctors). The film image can be stretched in any direction to present Cinemascope images on TV without losing details at the edge of the picture, or similarly compressed. The Telecine operator can zoom into any one part of the picture to add more importance to a certain background (or even ruin a film director's work by effectively reediting). Directly applicable to the points raised in Mr Whiley's letter is the use of Varispeed which allows film speeds between 16fps and 30fps while still producing broadcast quality pictures. Where a film is played at a speed different from that at which it was recorded an audio time compressor/expander is used to correct the sound's pitch to its original level.

Hence, it can be seen that the deciding factor in how long *Doctor Who and the Daleks* should last, on TV or video, is how long the producers want it to last, to fit the requirements of scheduling (particularly important in ITV where adverts have to be shown at specified times) or the economics of using a shorter videocassette.

Peter Finklestone,
Leeds,
W. Yorkshire.

P.S.

We have recently had a couple of queries from subscribers to **Doctor Who Magazine**, *who have not received certain issues. If you do not receive any issues ordered please inform our subscriptions department at Marvel Comics Ltd, 23 Redan Place, Bayswater, London W2 4SA within a month of the normal date of delivery. After that time we no longer keep back issues.*


DOCTOR WHO? by Tim Quinn & Dicky Howett
I KNEW THERE WAS SOME REASON WHY I SHOULD NEVER HAVE BOTHERED REPAIRING THE CHAMELEON CIRCUIT....
IT WAS AGAINST JUST SUCH A POSSIBILITY AS THIS HAPPENING...
I MEAN, FANCY LANDING IN THE CHAMELEON ENCLOSURE AT LONDON ZOO! HERE, TARDIS! GOOD BOY!
LION HOU
WE'D BETTER FIND WHICH ONE'S THE TARDIS QUICK, DOC. I LEFT MY BATH RUNNING!
CHAMELEON

GALLIFREY Guardian ★★★

■VIDEO CUTS

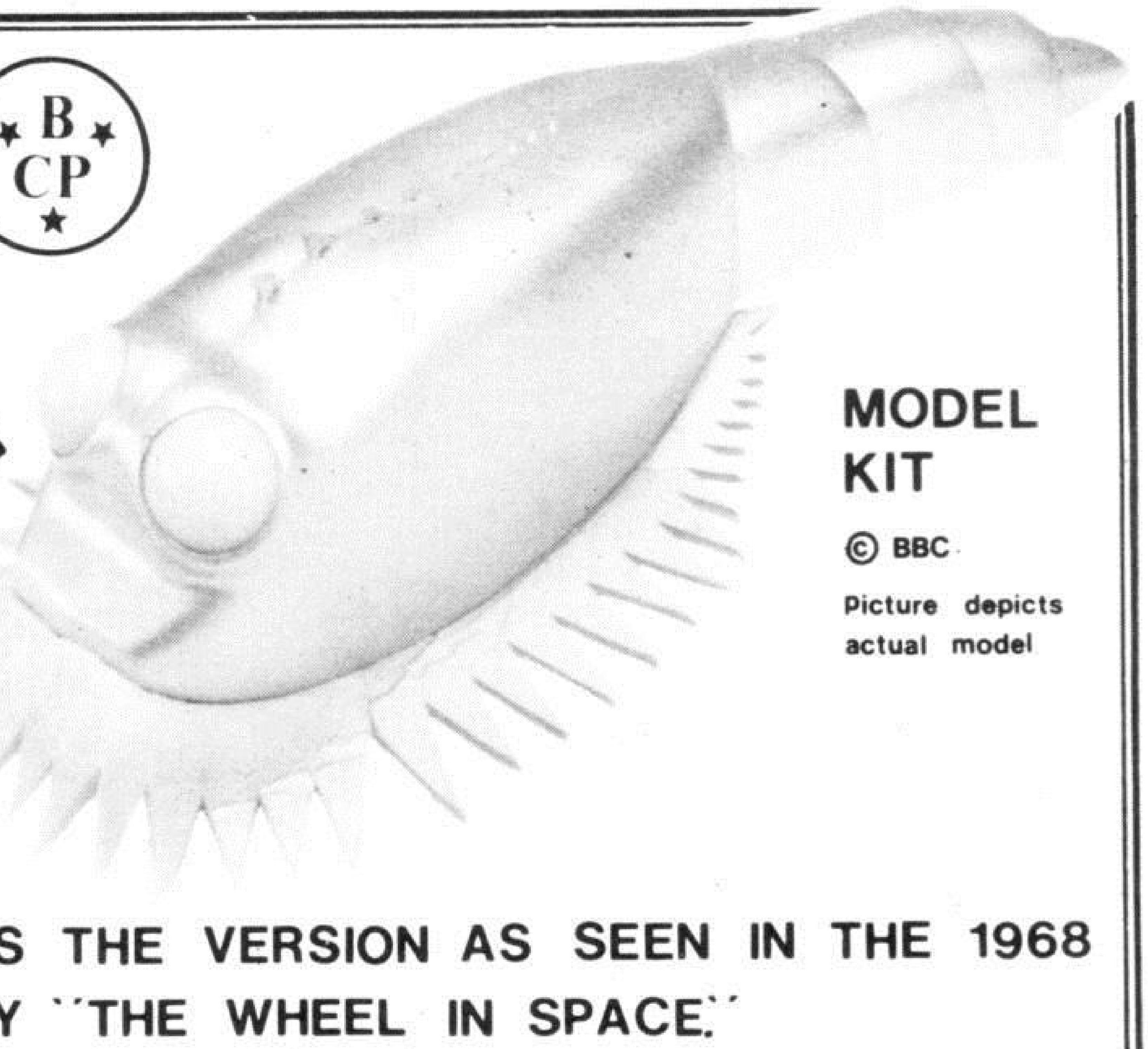
Although the two latest BBC video releases, *Pyramids of Mars* and *The Seeds of Death* are ostensibly complete, a few cuts have had to be made to both stories, although for different reasons. With *Pyramids of Mars*, the cuts are mainly composed of the occasional sentence and the end of the occasional scene, and these were made so that the story would fit exactly into the ninety-minute length. With *The Seeds of Death* there were further complications. First of all, and in typical *Flash Gordon* manner, certain episode endings were reshot for the reprise at the beginning of the next instalment, and consequently either the original ending or the reprise has had to be clipped from the video.

Secondly, the opening titles took the form of a specially filmed sequence of the Moon and the Earth with a theme composed by Dudley Simpson. Because of the need to fade this title sequence just before the caption reading 'Episode One' appears, the music has had to be added on to the first scene so that it isn't abruptly cut off with the fading of the titles. As a side note, it is interesting that the film print of Episode One is of poorer quality than that of the remaining five episodes.

Quality is one of the aspects that will act as a limit on what the BBC can release on video, notably as far as any potential Pertwee stories are concerned. The American 525 line standard is almost certainly to be overlooked in favour of 625 line English originals, and there is even less possibility of a release containing a mix of the two standards. Since a good many of the colour Pertwee stories are either 525 line copies, or a mixture of standards they will be the first to be ruled out. It is equally unlikely that a black and white Pertwee story will be issued and bearing these criteria in mind, the choice is limited still more. Indeed, considering the preference for four-part releases, the field is narrowed down to *Spearhead From Space, Day of the Daleks, The Time Warrior* and *Death To The Daleks. The Three Doctors* and *Carnival of Monsters* were repeated in 1981, so this may go against them. As they say, only time will tell.■

Fanaid Scores For Ethiopia

The Fanaid convention held in Bath on June 29th was a significant success for all those *Doctor Who* followers who either contributed or attended, and the money raised made the event rather more worthwhile than the usual convention. A wide variety of guests attended the proceedings, including Cyberleader David Banks, veteran script-editor turned producer, Terrance Dicks and Hartnell writer Dennis Spooner, who disappeared at one point to watch his episode of *Fireball XL5* being repeated upstairs. **Doctor Who Magazine** writer Richard Marson interviewed ex-producer Graham Williams and current Doctor Colin Baker on stage. Several other guests, an auction, raffle, quiz and charades (imaginatively re-named *Who*-rades) made the convention excellent entertainment as well as a satisfying conclusion for the hard work of its organisers, Paul Cornell and Paul West.



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ON TARGET

"Now it struck. There was a powerful rumbling from underground and the very planet itself shook on its axis. The suns seemed to jump across the sky. The Doctor and his party raced onward, knowing that this was the end. The Chumbley suddenly stopped its perambulating about them, aimed its gun and fired, barely giving time for Maaga and her soldiers to take cover, which was the last delay they wanted because their prey were now at the door of the TARDIS, the Doctor yanking out his key. The soil split. Crevices raced across the surface, and from them roared towering columns of molten lava. The air itself seemed to be tearing like paper. Suddenly the planet was a living hell..."

I do apologise for starting this review with an important segment from the *grand finale* of this novel, but I'm sure that ninety-nine per cent of you are well aware that the climax of William Emms one and only script for *Doctor Who* ends with the destruction of the unamed planet of *Galaxy Four,* shortly to be available in book form. Being somewhat ignorant as to whether this is Emms' first novel I cannot compare it to other non-*Who* work, but as an addition to the already mammoth collection of *Doctor Who* novels produced by W H Allen and their paperback imprint Target, *Galaxy Four* is a long-awaited and satisfying book.

It starts a little shakily, there is not a great deal of character formation. A lot of writers run off these novels assuming that the readers know which Doctor is which and what the companions look like, and unfortunately Emms adopts this policy. It is difficult, as these old books are largely new territory even to a lot of regular readers.

However, as the book progresses so does Emms' clear enjoyment in reliving the story, and towards the end you really feel quite breathless as the Doctor, Steven and Vicki battle against Maaga, the beautiful but deadly killer queen and her lethargic compatriots. Into the fray come the Chumbleys – little robots that first appear as enemies, but later become friends when the Rills, hideous amonia breathing monsters, are revealed as the good guys.

The story starts very well. The Doctor and co. materialise on the planet and soon discover that it has very little time to survive, and that Maaga and her soldiers are desperate to leave (and who wouldn't be), but their ship is crippled. But they claim, a race of murderous monsters, who have already taken one of their women, have a workable ship. Peaceful negotiations have failed and now they plan to steal the Rill ship. The Doctor then discovers that Maaga has been wrong. Instead of over a week, the planet only has two more days to live. The story then becomes a struggle for survival for all three parties – Maaga wanting to kill the Rills, the Doctor seeking, as always, the truth, and the Rills wanting to help all – even their enemies. In the midst of this there is the now weary Vicki (she left in the next story to feature her), and the cynical, but fresh Steven, eager to help, but impatient and reckless and an easy target for Maaga's scathing feminism.

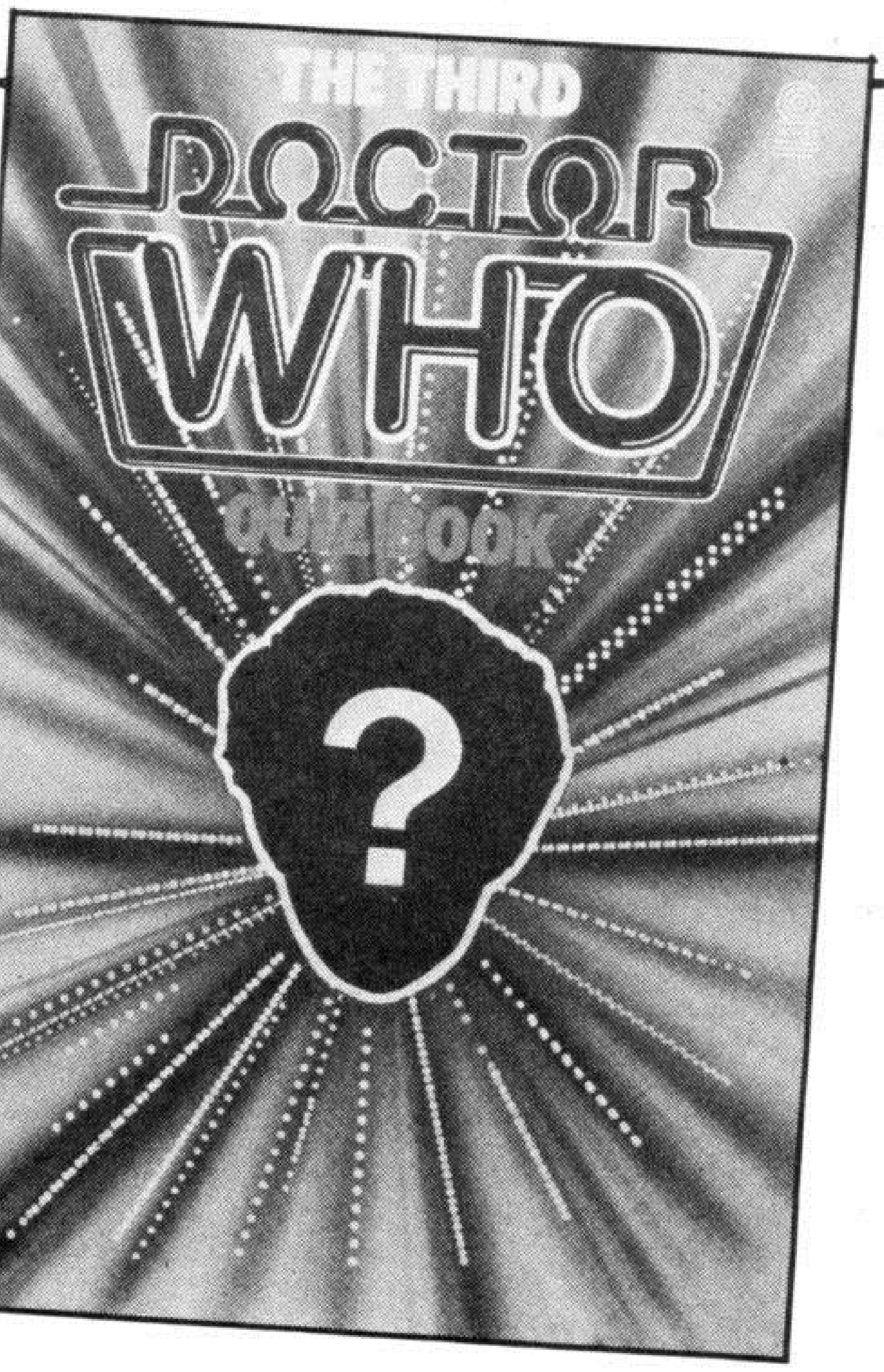
It has been a long wait to see this, probably the Hartnell story about which least is known, but it has been worth it, and William Emms has produced a good compact story that after the first chapter bursts into life with a style and panache not seen in a Target book for sometime.

"White light raced across the surface, there was a deep bubbling sound and the planet exploded outward, debris hurling into outer space and nothingness bursting in to delete existence for all time."

WRITERS' ROUND UP

Finally a couple of bits of information from Nigel Robinson, wearing his editor's as opposed to writer's hat. Firstly Gerry Davis' *The Celestial Toymaker* novel is back on the schedule for August 1986. It will be co-written by American writer Alison Beynon. Secondly, the first two of a series of spin-off novels are on their way to the shelves. The first is written by *Blake's 7* author Tony Attwood, and called *Turlough and the Earthlink,* whilst the popular Ian Marter handles, not suprisingly, *Harry Sullivan – War of Nerves.* This looks as if it could be a series with promise, so let's hope that we may see the continuing adventures of Sarah-Jane Smith, Tegan Jovanka, the Men From UNIT and their like.

QUIZ QUESTIONS



Now, due out later this month is Nigel Robinson's third *Doctor Who Quiz Book.* Of all the various 'fun' books Target have done, Nigel's three quiz books are the most interesting. This one especially so, as it brings us right up to date. Topics ranging from Daleks to the Rani are covered on the pages in between the brightly coloured jacket illustration.

If you thought that after two quiz books, a crossword book and the lack-lustre mind-benders book every conceivable aspect of *Doctor Who* had been covered, think again. In this book Nigel probes a little deeper, and it will test your knowledge to its limit. Unusually, the book is coming out before Christmas, which may dampen the impact. I've always thought of these books as convenient Christmas presents or stocking fillers – but it looks as if Target are sure of good sales and I don't think that the *Third Doctor Who Quiz Book* will disappoint them.

INTERVIEW

Jacqueline Hill, as she appeared as Barbara Wright, companion to the Doctor in the first episodes of Who.

Jacqueline Hill

Of all the TARDIS crews that have come and gone over the years, perhaps the most fondly remembered remains the first, with the unique line-up of three companions. They were the Doctor's granddaughter Susan (Carole Ann Ford) and two schoolteachers, Ian Chesterton (William Russell) and Barbara Wright. The cool and reasonable Barbara was played by actress Jacqueline Hill for over seventy episodes. Recently, Richard Marson talked to her about her years as the Doctor's first companion.

Meeting Jacqueline Hill today, one could be forgiven for doing a double take. Some twenty-two years after she first stepped before the *Doctor Who* cameras, Jacqueline Hill has changed little, and her memory of her two years with the programme only serves to enhance the effect. Indeed, only recently she was recognised on the London Underground by a man who had watched her when he was a little boy, and who wanted to say hello to his one time television heroine even though he was now nearly thirty! Born in 1931, Jacqueline Hill had to work hard to get a prized scholarship to RADA: "However. it was a task made the easier because I had set my heart on acting as a career, and I wasn't going to let any set backs get in the way of fulfilling those ambitions."

Entering the business with her Equity card in hand, Jacqueline Hill made her debut on the West End stage with a play called *The Shrike*. This led to more work and it wasn't long before Jacqueline started to appear on television, working in shows like *Shop Window, Six Proud Walers, Fabian of Scotland Yard* and *An Enemy of the People*. Her work led to her marriage to top television and film director Alvin Rakoff, who directed her in an *Armchair Theatre,* playing opposite a youthful Sean Connery.

Hill remembers clearly how *Doctor Who* first came into her life: "I was at a party one evening and the usual bunch of friends were there. I'd known Verity Lambert socially since she had joined the ABC television company for whom both my husband and myself had done some work. She was one of Sydney Newman's protegés, and by this stage she had transferred with him to the BBC, where she had been asked to become a producer. Anyway, this party came at just the right point for me, because Verity was in the process of casting the regulars for her new television serial *Doctor Who.* We talked ab- ▶

Jacqueline Hill

Jacqueline Hill in The Zarbi.

out it, and shortly afterwards she offered me the part of Barbara Wright, which I was more than happy to accept. Because of this good beginning, Verity and I always got on well. Making that number of programmes every year meant that it helped to ease the burden of doing so many."

I asked Hill if this schedule had been trying, and if the rapid process of rehearsing and recording had ever been a hindrance, spoiling the job at all? "No, not really. You see we didn't really have anything to compare it with – all television was like that. Indeed most of it was live. So in actual fact we were in the position of enjoying a relative luxury by recording it first. By the end of a series one did begin to get very tired, but they would usually try and write the scripts to accommodate you, so that one week Carole Ann or Bill Russell would have more to do, and on occasions they'd even write us out for a couple of weeks so we could dash off for a holiday."

The regular team of the time was quite close knit, as Hill went on to explain: "In those tiny, tiny studios you had to be – we were so on top of each other, that bad tempers would have been a disaster. I got on particularly well with William Russell. He shared my sort of approach to acting and liked to get on with the job with the minimum of fuss. I've worked with him since, doing a lot of rep abroad, in France, and I'm hoping to work with him again soon. Carole Ann Ford and I enjoyed a very easy relationship, although we didn't keep in touch after she left the series. She was very busy being a mother and our paths just never seemed to cross. However, I did see her again recently at a *Doctor Who* convention and I enjoyed that very much. She's really quite well known at these conventions I gather, whereas I've only done the one. They're quite amazing. How so many people can still appreciate what we did all those years ago in a tiny black and white studio really astonishes me. I suppose its unique. It all goes back to the success of Bill Hartnell as the Doctor, I should imagine, and we always got on well. He would get very annoyed with the way things were done if he thought they were being done the wrong way, but he cared so much about the programme and I think it showed. He particularly enjoyed all the comeback from children, and I grew quite fond of him. I think he was sad when we left. I know I was."

Nowadays, actors joining the regular cast of *Doctor Who* are often briefed in some detail about their characters in the series. Little is left to improvised playing, and most of the parts tend to be discussed and worked out long before work gets underway. I asked Hill how much, if any, brief was given her about the character of Barbara Wright, and conversely, how easy was it to play the part of such a placid, basically quite quiet woman?" "Well, it was all embodied in the scripts of course. All I knew at first, all I was actually told, was that my character was a very learned history teacher and that I was there to represent the Earth point of view when we went back in time and did the occasional serial set in the past. I found that quite easy, as I liked history and those historical stories appealed to me anyway. Everything else I had to put in myself and this meant taking it up with either Verity or the director concerned. I think there were times when I said 'Barbara wouldn't say this or she wouldn't do this' and they were usually very good and listened to me on those points *because* I knew the character better than anybody else. I take issue with your label of placidity and quietness. In that particular TARDIS situation, it would have been impossible to be a quiet personality and I seem to remember that Barbara stood up to the Doctor's know-it-all attitude on occasions. I liked that. The good thing about Barbara was that because she was older than most of the girls since, the writers were more hesitant about making her look silly, or scream too much. That side of things was largely left to Carole Ann Ford, which is why she left earlier than Bill Russell and myself."

One of Jaqueline Hill's most vivid memories of her time with the series is the recording of the second story of the first season, namely Terry Nation's *The Daleks:* "The reasons for this are various. The first is that I had quite a good part in that one as I recall, and in a series like *Doctor Who* one tends to remember that. Another reason was the Daleks themselves. We were all absolutely fascinated with them. It became very easy to suspend one's disbelief when acting opposite one of those things and that helped make the whole thing that little bit more polished and exciting. I remember Carole Ann Ford bringing her young daughter to the studios one day, and her daughter trying out the Dalek for size. They have that irresistible appeal, that does make you want to try them out for yourself. The other reason for remembering that story was much sadder. We were in the studio on the night that the news of President Kennedy's assassination came through. It was devastating and everybody was very, very upset. I don't think, looking back, that anyone today can quite understand all that Kennedy had meant to the western world, and when he was killed the last thing anybody wanted to do was get on with acting out a fantasy in a confined studio. Of course we did have to go ahead, but the atmosphere was extremely muted and I don't think anybody stayed behind after the recording for the customary drink."

The first *Doctor Who* seasons were semi-educational in their outlook. They attempted to balance total fantasy, containing lessons about morals, with total history, where lessons of a different kind could be conveyed. The next question I put to Hill concerned this mix. Did she enjoy it and which did she prefer? "Personally, I always preferred the historical ones, because I was given a bit more to do in them. In the science fiction stories, it was the monsters and weird characters who tended to take over, and all the girls tended to have to do was look frightened and get lost in a gloomy passage or two. I adored all the dressing up that went with doing the historical stories, and they were much more colourful for us because the historical sets were so gorgeous to act in. All that was lost on screen, of course, but it helped create a special atmosphere in the studio. The historicals tended to treat us far more as characters, so that there was really some acting to do."

I asked her in that case, which of the many stories Hill recorded stands out as her favourite? "I think I liked *The Aztecs,* and the one about the Crusaders best. In *The Aztecs* I had the most magnificent headdress, which was terribly difficult to balance, but which looked superb and made me feel very regal. The story itself was extremely clever and it was a fascinating period. I suppose I liked it above all the others because that was the one in which Barbara was most important to the storyline. I liked *The Crusades* for similar reasons, and also because I greatly enjoyed working with Douglas Camfield on that one. So generally I enjoyed all the historicals. *The Romans* was another which was great fun to do. It had Derek Francis in it. He used to make me laugh all the time and we got the chance to play *Doctor Who* all out for comedy, which was fun. Above all though, I think I'll still nominate *The Aztecs* as the best."

It was during the early part of the second season of the series that location filming first reared its head in the *Doctor Who* recording schedule. The first major shoot was for the second Terry Nation Dalek epic, *The Dalek Invasion of Earth.* I wondered what, if anything, Jacqueline Hill remembered of this auspicious occasion: "Oh I remember that quite well! It was hardly what you'd call a massive amount of location filming, and the location itself was only just around the corner from the studios where we recorded the episodes, in Hammersmith. We had very little time to do it in, more or less one take only, so it was just as bad as working inside. I can recall very clearly filming the sequences in and around the famous landmarks of London, because we shot them first thing in the morning, as soon as the light came up – on a Sunday too! That was even more arduous because we had to run along pushing this wheelchair which I can tell you soon lost its novelty value. Other than that I can recall very little filming being done for *Doctor Who* – except for the occasional indoor sequence shot at the Ealing film studios. When Bill Russell and I left the series, they took us all around the centre of London to get some shots of us 'back home again' which were later shown in the last episode. For the last live action filmed piece, we went back to, guess where, glamourous Hammersmith. So filming was hardly a major worry in our case."

Hill does not remember having been asked about the Dalek film which used her character and which starred Peter Cushing with Jennie Linden taking on the role of Barbara: "I certainly wasn't asked, partly because I was hardly a top box office name but most of all, I expect, because all my time would have been taken up making the series itself. I never had much time to watch myself in the series, although obviously I saw the occasional one or two. I haven't seen it now for quite a long time, and besides it's virtually a different programme now, it's moved on so much. Science fiction isn't really my own taste as far as entertainment goes, and *Doctor Who* changed quite rapidly after I left. I was then either busy working or bringing up my family."

Doctor Who's intensive production schedule means that it invariably employs a wide range of directors every year. Some quickly become established, and enduring, while others leave the studios vowing never to return. Jacqueline Hill worked with some of the best television drama directors that ever worked on the programme. I asked her what she remembered about the style of *Doctor Who* directing in those days, and if there was a director with who she felt she worked particularly successfully? "We had some very good directors, most of whom went onto big careers and even bigger success. We were lucky in having people like Waris Hussein, who directed two stories – the first one, of course and ▶

Jacqueline Hill

Marco Polo. He was extremely sensitive and knew how to work with actors on that kind of hectic time schedule so as to produce the best possible end result. Christopher Barry was another and so was Richard Martin. Richard was quite a young man then, and I think the limitations of the show used to depress him quite a lot. That meant he would push everybody, including himself, extra hard to produce a better result. I have very fond memories of all the crew who worked on *Doctor Who*. Mervyn Pinfield was another, and then there was David Whitaker. It was a great show for inventive new talents and the working atmosphere was very healthy. With Bill Hartnell so firmly at the helm, this helped create a sense of unity which stretched to our production assistants as much as our directors. Mostly they were all good."

In the early Sixties black and white television was still more common for home audiences. However, I wondered whether Hill or any others of the *Doctor Who* team had felt black and white was a limitation: "Personally, I didn't. I think it helped the stories considerably, because they were cheap anyway (and in colour that would have been far more obvious). I genuinely do think that the stories we made had far more atmosphere to them *because* they were made in black and white, and I especially think it benefitted the whole 'mysterious' concept of *Doctor Who*. While that was my opinion, I think others on the team, especially William Hartnell, would have been quite keen on making the series in colour. The only area where I ever really thought it was an actual drawback was when we lost the colour of some of the costumes and sets used in the historical stories."

When Carole Ann Ford departed the series in a blaze of publicity after the *Dalek Invasion of Earth*, producer Verity Lambert chose virtual newcomer Maureen O'Brien to take on the part of the next companion in the series. Her character was named Vicki and she made her debut in the two-part story, *The Rescue*. I asked Hill how difficult it was to adjust to this change and what effect it had on her? "Naturally Maureen felt nervous when she first arrived, but nobody was out to be unpleasant and that initial, understandable feeling quickly wore off. I think we got on very well, although it was strange not having Carole around at first. Maureen didn't really enjoy her time with the series though, because she inherited Carole's role of screaming all the time, while (luckily for me) I retained the better of the two female parts. It was a bit dispiriting for her as it was more or less her first big television part and I think it was a bit of a rude awakening. Carole had tested the waters as far as leaving was concerned, and she had shown that it was perfectly possible for the show to survive without one of us so when the time came, we had no qualms about the decision."

Had Hill been one of the many who had doubted the programme's ability to survive beyond a few weeks? "Oh yes, I think nearly everybody, including the BBC, under-estimated its appeal. We had quite long running contracts which bound us up initially for a year as I recall, but which had a number of clauses which meant that they (the BBC) could drop you or the series, or both whenever they felt like it. So in effect they had the best of both worlds, so it was lucky we had such a good time and were so well treated. Looking at the show's durability now, it is a quite amazing phenomenon, although it was an excellent idea, particularly for the time. I think it has managed to last so long because it has this ability to change and develop. It's never the same, so nothing get too boring or familiar. I'm very surprised they're even resting it."

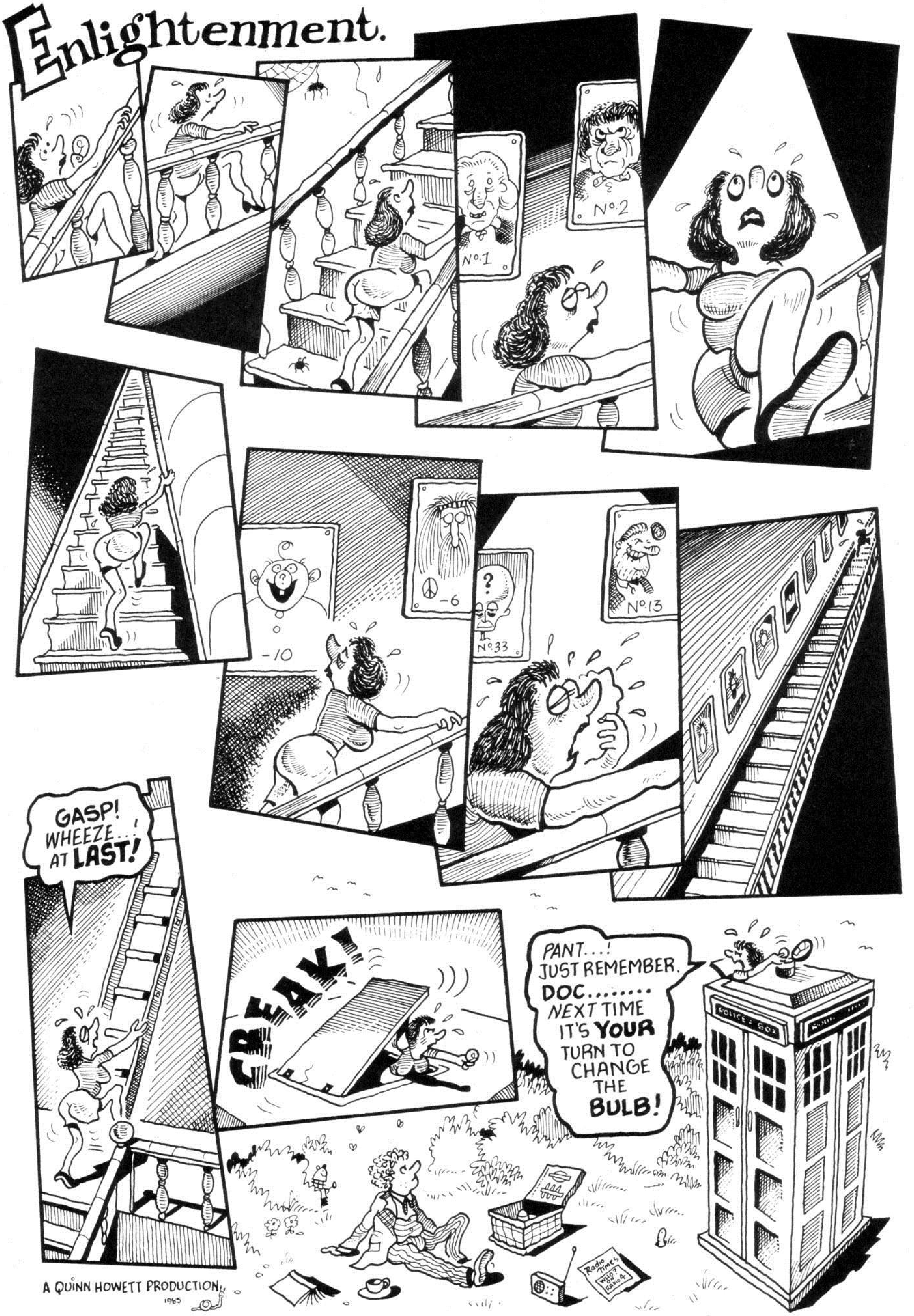
The monsters were an integral part of the early years of the show, and as Hill had mentioned earlier, often managed to steal the interest away from the leading actors and actresses. Did Jacqueline have a favourite from the many she encountered? "I'm sorry to sound boring, but it has to be the Daleks. They were just so effective, even though they were such scene stealers too. There were others I liked – the Sensorites were unusual for instance and the Mechanoids were interesting too, but overall it still has to be the Daleks. One could almost put up with the lessened part to be in one of those Dalek stories, because they were such fun to make."

Finally in 1965 after appearing in over seventy episodes of *Doctor Who*, both Jacqueline Hill and co-star William Russell decided to quit their interplanetary travels for safer ground back on Earth. I asked how the decision came about, and also whether it had always been intended that Ian and Barbara should leave together? "We decided to leave virtually as a mutual thing. We'd done two years of it, which was a strain and there wasn't a lot more we could do with it either. Everything that we wanted to do in the series had been accomplished and we felt, and I think Verity sneakingly agreed with us, that it was time for the series to try and see if it could do something new. As for the question of going together, well, it all just seemed to come together at the right time for both of us. I think it had always been felt that Ian and Barbara, who had this slightly romantic side to their relationship, should go together much as they came – back to the London they left. They wrote us out well, I thought at the time, and aside from the obvious sentiments, I can't remember having had any real regrets."

Soon after her part in *Doctor Who* had run its course Jacqueline Hill gave up the acting profession altogether to raise a family of her own. However, she always intended to return to the business as soon as she was free once more, and in 1979 she did exactly that. A spate of television appearances followed, including parts in *Romeo and Juliet*, *Angels* and *Tales of the Unexpected*. And speaking of the unexpected, it was with some surprise that Hill found herself once more working on *Doctor Who*, fifteen years after her departure and this time under the auspices of Producer John Nathan-Turner. I asked her what it was like going back to the series she had been so associated with all those years before? "Almost totally different actually. Very little resemblance. We did it in different studios, and of course television had moved on in leaps and bounds so that the technique was completely different. The special effects were a lot more dominant. It was recorded entirely out of order and there was nobody working on the story who could remember as far back as me – which was something of a humbling experience. I did enjoy it very much though, mainly because the part I played was so very different to the calm and unflappable Barbara. It was a happy reunion with a show that was really only the same show by name alone."

Since then, Jacquline Hill has continued her acting career and will shortly be seen again on British television playing in the new Euston Films production of John Mortimer's *Paradise Postponed*. With Hill still receiving large amounts of fan mail and with her first appearance at a *Doctor Who* convention likely to be followed up by a second at least, it is likely that her connection will continue into the forseeable future. Jacqueline Hill added a lot to those formative years of the series, and those qualities of restraint and elegance are ever present today. About the only bone of contention she has with the show is over her costumes – "They were very drab and colourless. I used to call them my battledress." ■

Enlightenment.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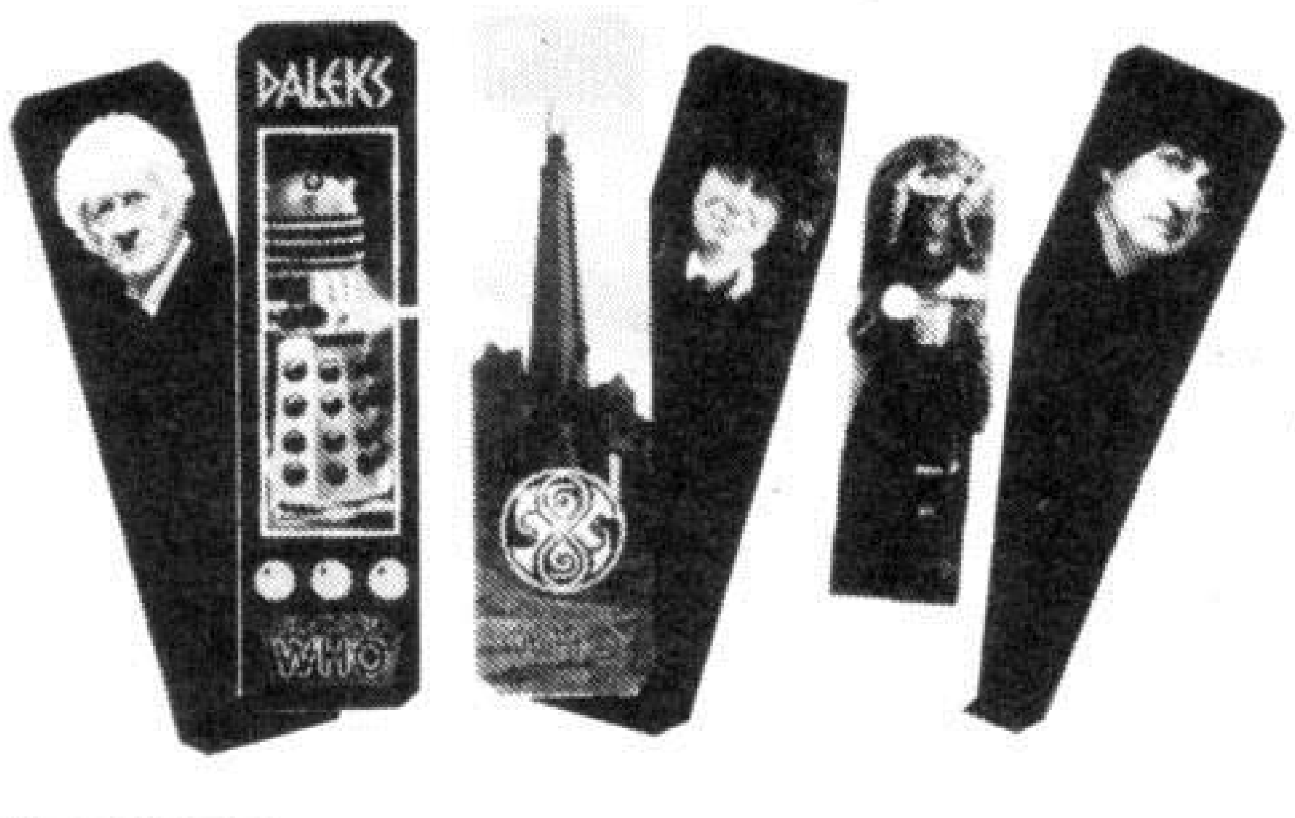

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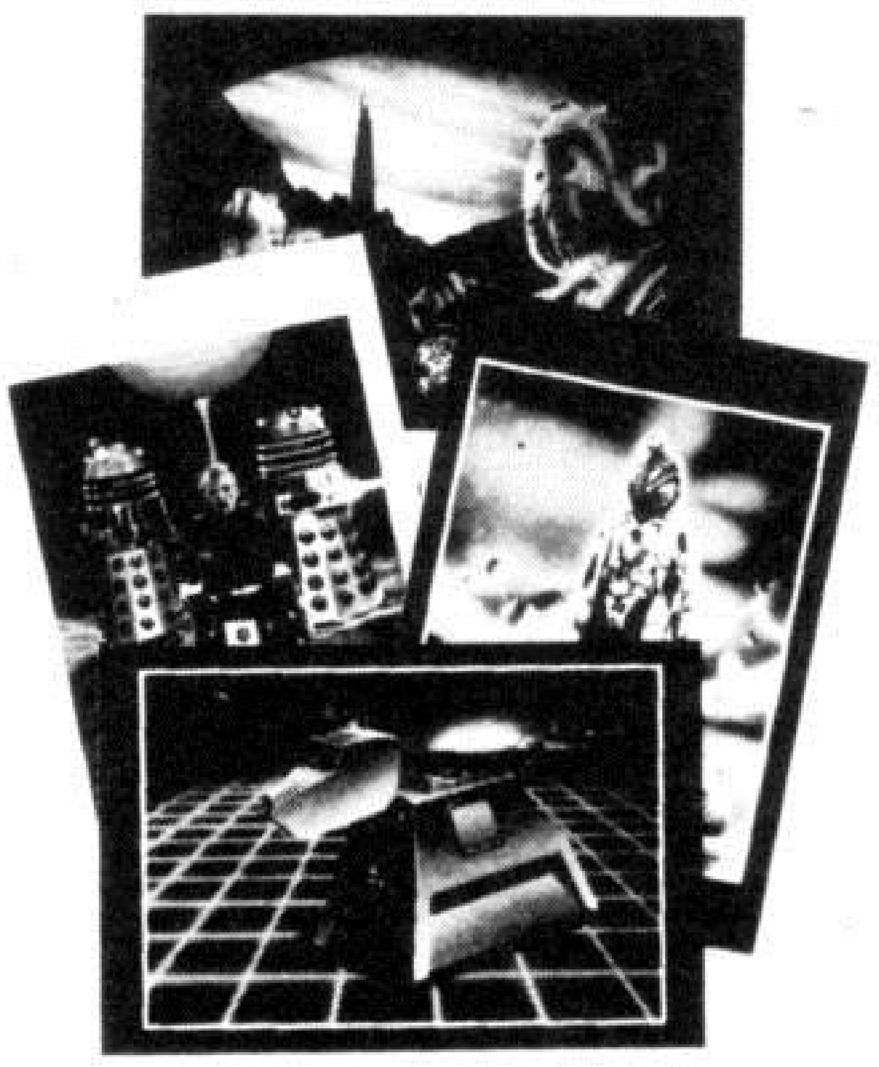

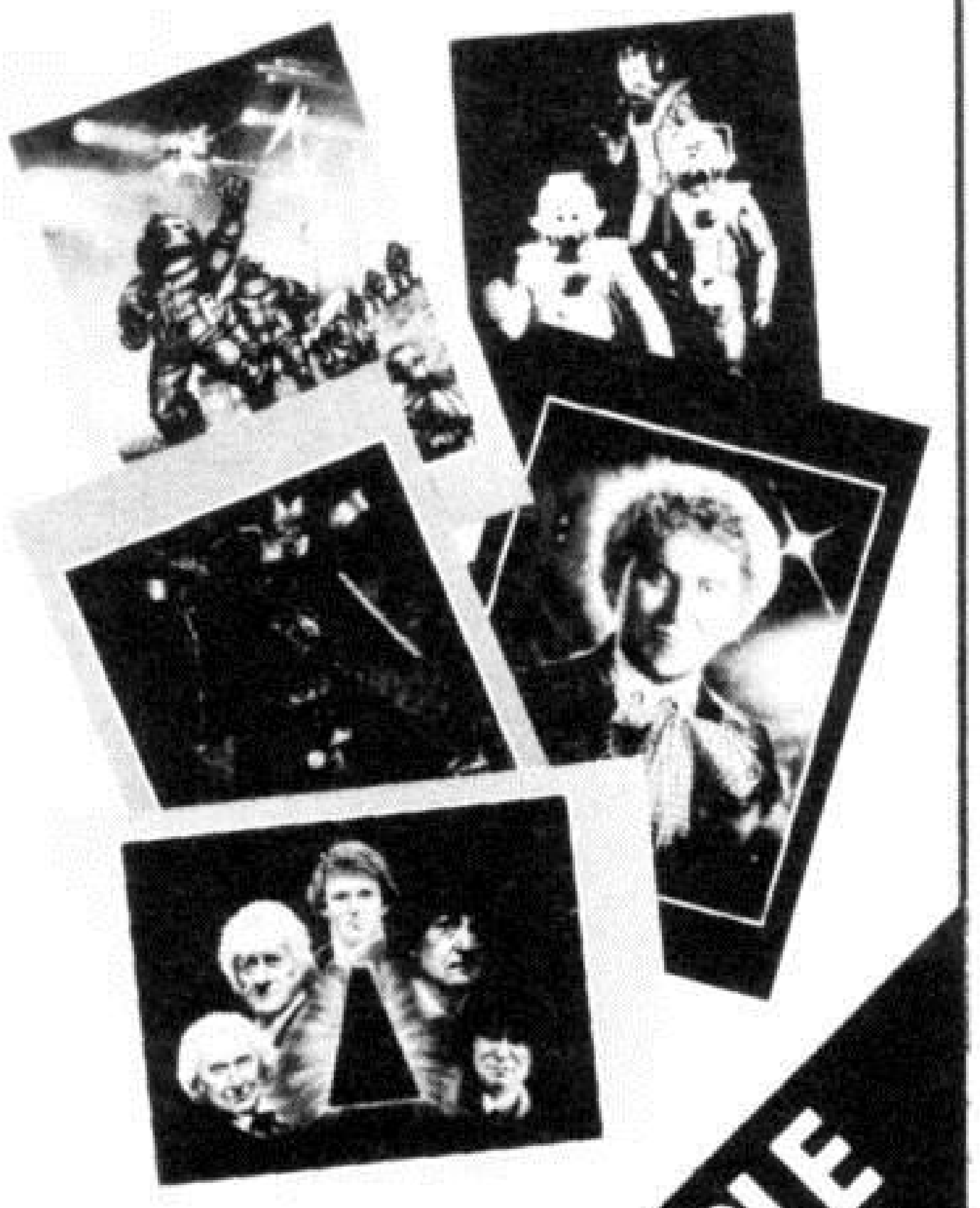

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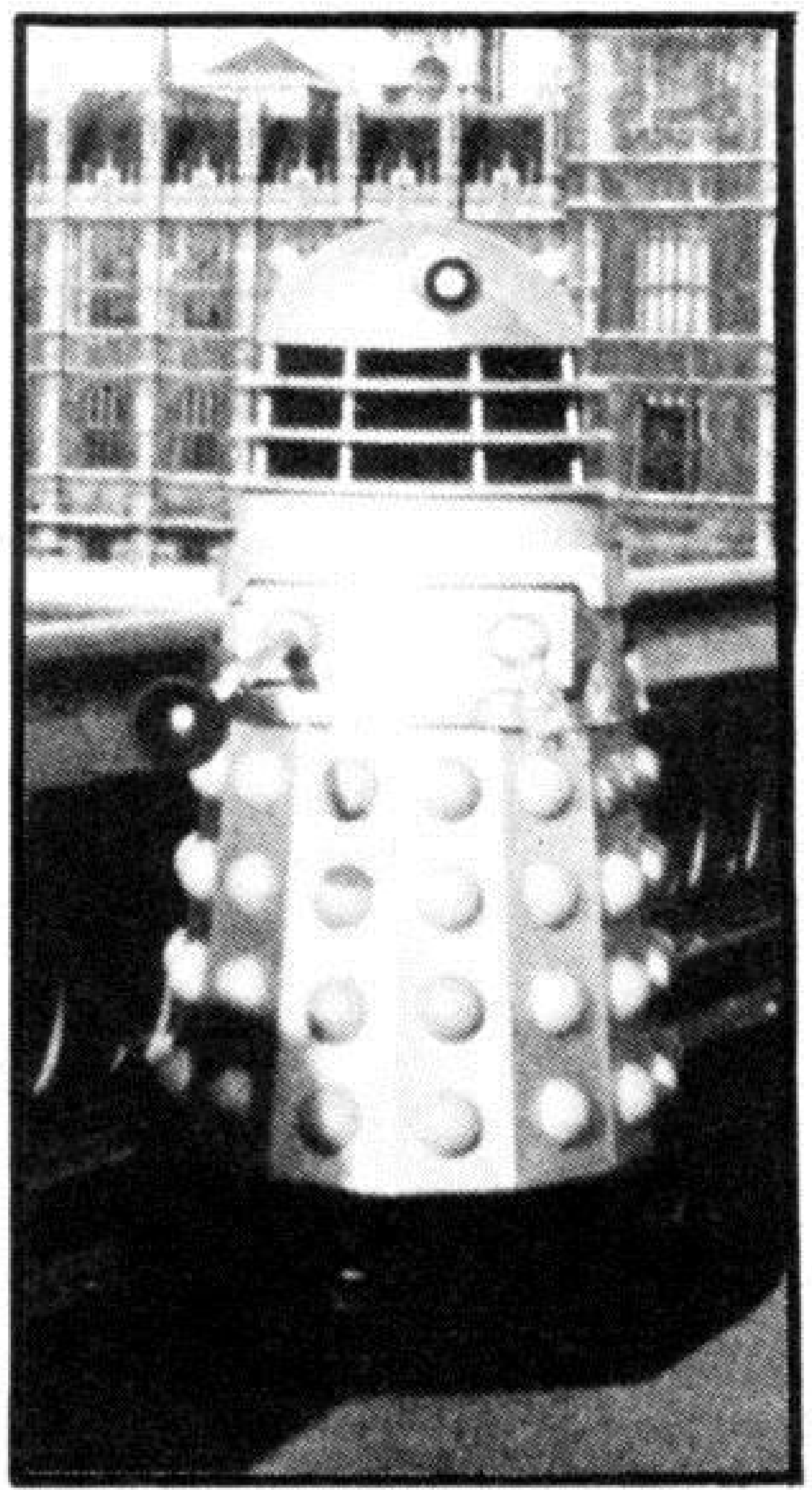
RETURNING COMPANIONS

Edward Canyle of Leicester is questioner number one this month. He has been flicking through his novelisation of the Jon Pertwee finale *Planet of the Spiders*, and notes that Jo (Grant) Jones appears, sending the Metebellis crystal back to England. Edward wonders if Katy Manning returned to the show, or whether this was a scene invented by Terrance Dicks for the book. It's the latter I'm afraid Edward. The only companions and friends ever to return to the programme after being written out were (apart from the mass return in *The Five Doctors*) Harry Sullivan in *The Android Invasion*, Sarah Jane Smith in *K9 & Co.*, The Brigadier in *Mawdryn Undead*, and Jamie in *The Two Doctors*. Technically one could say that Tegan Jovanka left in *Time-Flight* and returned in *Arc of Infinity*. But as there was no story without her, I leave it to you to decide if she joins the list.

◆ ◆ ◆

DALEK EVOLUTION

Daleks, Daleks, Daleks. Hardly a month goes by without Terry Nation's salt shakers getting a mention. This month it is Michael Gibbins of Australia who questions their ability in *Genesis of the Daleks* to travel rough terrain, whilst in *The Daleks* they have to stay in the confines of their city, and in *The Dalek Invasion of Earth* they have special saucer shaped objects on their backs to help them move. Mike wonders why they could go over mud rocks and so on in their first story, but not the later ones. I think that the answer lies in the final scene of *Genesis* where the Doctor says he has set back Dalek evolution for perhaps a 1,000 years only. Presumably *The Daleks* and *Dalek Invasion of Earth* take place before they have evolved sufficiently to overcome the problem of easy motion■



■TITLE TATTLE

Next up, it's the old bugbear of titles. Stephen Roddam notes that apparently on the end credits for *The Gunfighters*, the 1966 cowboy story, it states "Next Week; *Doctor Who and The Savaes*". Stephen wonders if this is the correct title, or should it just be *The Savages?* The answer is I think just *The Savages*, so far the only story to use a full title on the opening credits is *Doctor Who and the Silurians*, which in itself is a mistake, bearing in mind that the character is The Doctor and never Doctor Who■

ENEMIES OF THE DOCTORS

It's list time now – this one for Alan Read of Surrey. Alan wants a list of all reappearing monsters and villains and the Doctors they have appeared with. Here goes – in order: The Daleks (Hartnell, Troughton, Pertwee, Baker T., Davison, Baker C.). The Cybermen (Hartnell, Troughton, Baker T., Davison, Baker C.). The Yeti (Troughton). The Ice Warriors (Troughton, Pertwee). The Autons (Pertwee). The Sontarans (Pertwee, Baker T., Baker C.). Omega (Pertwee, Davison). The Master (Pertwee, Baker T., Davison, Baker C.). The Meddling Monk (Hartnell). Silurians and Sea Devils (Pertwee, Davison). Alpha Centuri (Pertwee). The Black and White Guardians (Baker T., Davison). The Mara (Davison).

There I think that's fairly good to start off with.

WHO IS NESSIE?

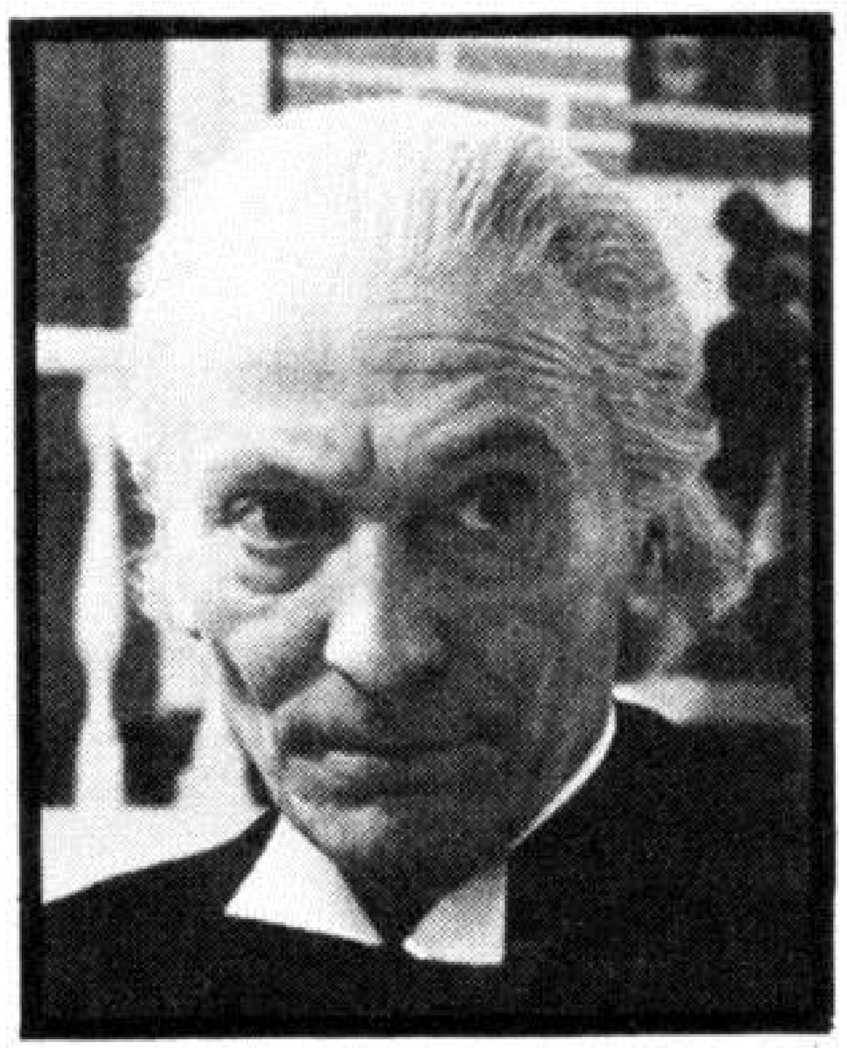
Anthony Wood was the first name pulled out of the hat asking this question. Why in *Timelash* does the Borad end up swimming around in Loch Ness when we already know that the monster is in fact the Zygon cyborg, the Skarasen? Anthony wonders which is the real Loch Ness Monster. Well, many people over the years claim to have seen more than one monster in the famous Scottish Loch, but my money is on the Skarasen, poor old Borad being somewhat wrongly shaped to be the snake-like Nessie!

●GOOD GUESS

And finally, it's to Sarah Palmer of Ipswich for being the first person to guess that The Beautiful People ended up as The Movellans in *Destiny of the Daleks* and that the young actress was Suzanne Danielle. Interestingly enough many of you thought it was the Axons from *Claws of Axos*, and that Patricia Gordeno was the lady in question. This gives me a chance to clear up what seems to have become something of a talking point since BEEB magazine suggested that while being made up as The Axon Woman Ms Gordeno was covered in gold paint. This is totally untrue – she, and the other Axons, wore a golden body stocking, only her face and hands had any gold paint on them. The person who *was* almost totally painted gold was the actress in the James Bond movie *Goldfinger*. Other suggestions for the competition included the Atlantians from *The Time Monster*, with Ingrid Pitt as the mysterious lady. We'll have another quiz soon■

BACK... TO FRONT

Another list now, this one in our irregular series of questions about Target books. Mark Salter asks for a list of bookcovers that featured illustrations on the back cover as well as the front. Well now, this was a practise started by illustrator Peter Brookes with his original *Robot* book cover, which showed, on the back, a UNIT soldier in a jeep shooting at K-1, and a second picture of that same jeep being kicked by that same giant robot. *Terror of the Autons* showed Mike Yates bending over a dead auton whilst a second picture showed a UNIT soldier firing at a line of autons. *The Green Death* back cover showed Ted Hughes discovering the lethal green slime and touching it. Chris Archilleos got in on the act with his original *Three Doctors* cover, although there was just one picture this time, of a Gellguard escorting Doctor 2 and Benton to Moega's fortress. Back to Peter Brookes for a solitary giant spider on the mandala for *Planet of the Spiders*, and finally it was Chris Archilleos who put a Cyberman shining some light on to the subject on the back cover of *The Tenth Planet*■



The Crusade

EPISODE ONE

The place, the Middle East, not far from the market city of Jaffa. The time, towards the end of the third Holy Crusade. During a temporary lull in the fighting, King Richard I of England has found time to indulge in one of his favourite pastimes, the sport of falconry. Deep in a forest on the outskirts of Jaffa, he has gathered several of his friends, among them the valiant knights, William de Tornebu and William de Preaux, for a few precious hours of relaxation. Engrossed in their sport, the crusaders are unaware of two new arrivals to the forest. The first is the TARDIS, bringing the Doctor, Ian, Barbara and Vicki back to Earth after the horrors of the Web Planet. The second arrivals are more sinister. Led by the warlike Saracen leader, El Akir, a party of soldiers surround the small encampment, their target, the capture of the English King!

With the TARDIS safely hidden from prying eyes behind a clump of bushes, the adventurers are just emerging from cover when the fighting begins. Two warriors attack the travellers and Barbara is seized and dragged away while Ian attempts to fight off the other Saracen. The soldier is overcome, but by then Barbara has vanished, a prisoner of the Saracens.

King Richard's group has also been unlucky. The King himself is stunned early in the battle, and falls unconscious into the heathery undergrowth. As Tornebu falls wounded by an arrow, William de Preaux stakes everything on one last desperate gamble. He throws down his sword and declares himself to be King Richard. At once he is taken

King Richard (Julian Glover) and his men in **The Crusade.**

prisoner by El Akir and preparations are immediately made to leave the forest as fast as possible before English reinforcements can arrive. As the raiders depart, the real King crawls painfully away.

The injured William de Tornebu is found by Ian in his frantic search for Barbara. The Doctor rationally considers their next course of action. If Barbara is a prisoner of the Saracens then she will be taken to their main encampment at Ramlah in Palestine, and three people alone and unarmed would have little chance of effecting a rescue. However, if they can get the wounded knight safely back to Jaffa, then there might be a chance that Richard himself, out of gratitude, will consider giving them aid.

One problem at a time though. The three travellers are scarcely dressed suitably for the time. Leaving Ian to tend to Tornebu, the Doctor and Vicki venture into Jaffa where they are able to find several items of period clothing. Vicki disguises herself as a page boy.

Some time later Barbara wakes to find herself in the opulence of an Eastern palace. By her side is Sir William, also a prisoner at the court of the Saracen ruler Saladin. He persuades Barbara to play along with his deception of El Akir with a view to them both perhaps being released by the all-powerful, but humane, Saladin. If he is the adopted King Richard, then Barbara can be his sister Joanna . . . El Akir hoping to win favour from the Moslem rulers, conducts his two prisoners to Saladin and his brother Saphadin. But the two brothers immediately see through the two imposters and regretfully announce to the warlord that he has been duped. The scar on El Akir's face glows red as he is dismissed in bad grace.

Alert to the rules of court etiquette, Saladin promises Sir William and Barbara that they will be well treated so long as they remain useful. Barbara will provide entertainment as a storyteller – and her first performance will be tonight at their feast!

Escorting William de Tornebu, the Doctor, Ian and Vicki have little problem getting to see King Richard, now nursing a sore head. But when the subject of trading with Saladin for the release of Barbara is mentioned, the King violently opposes the idea – too many of his good friends are lying dead due to Saracen treachery.

EPISODE TWO

The Doctor points out to Richard that the Saracens will be feeling just as foolish having captured one knight and a girl. Recognising the grim humour of the situation, the King reconsiders an idea of his own to bring peace to the Holy Land. Saphadin is greatly enamoured of the princess Joanna. If Richard can arrange a marriage between the two then it will bring about a time of peace, giving Richard the opportunity to return to England where his own brother John is already trying to usurp the throne. The plan is hampered by one problem – that Joanna despises Saphadin!

Nevertheless Richard feels that this is a problem he can solve, by royal command if necessary, and he charges Ian with the task of presenting this offer to Saladin. Since Ian is going as the King's envoy, he is given a suitable rank to fit the occasion. Before the proud eyes of the Doctor and Vicki, Ian is commanded to kneel. As the monarch's blade touches his shoulders he is proclaimed Sir Ian, Knight of Jaffa.

At Ramlah, El Akir is plotting revenge against Barbara. Ever since a woman scarred his face with a sword, El Akir has hated women. He meets a trader from Venice named Luigi Ferrigo who is anxious to arrange a trade pact with Saladin. In return for obtaining this audience, El Akir enlists Ferrigo's help in capturing Barbara. As night falls, the merchant steals into Barbara's room and tells her that he has come on the instructions of Sir William. If she will accompany him, he will lead her to freedom. Barbara follows him, but suddenly realises that she is being led into a trap. El Akir seizes her, ties her to his horse and sets off on the ride back to his home city of Lydda where Barbara will join his other victims in the warlord's harem!

The Sultan learns of Ferrigo's treachery and passes the news of Barbara's kidnapping to Sir Ian when he arrives. Promising to consider King Richard's plea for peace, Saladin offers Ian safe passage through the empire in his search for Barbara.

Entering Lydda, El Akir hands Barbara over to his guards while he rides on ahead. At once she breaks free and dashes for the sanctuary of the narrow streets in the poor quarter of the city. But the guards are not far behind and Barbara's recapture seems inevitable.

EPISODE THREE

Suddenly she is pulled to safety by a tall, dignified man who introduces himself as Haroun ed Diin, a man who has sworn vengeance against El Akir since the murder of his wife and son some months ago. With one daughter in the clutches of El Akir, Haroun's only family is his other daughter Safiya whom he introduces to Barbara when the two women return to his home. Heroun then returns to keep watch on the guards.

Back at King Richard's headquarters Joanna has discovered the Doctor's deception at passing Vicki off as a page boy. Offering Vicki her own royal protection Joanna asks the Doctor, in return, to keep her informed of any plans the King might have which involve her. Already the princess suspects Richard of wanting a deal with the Saracens.

True enough, Richard is discussing the scheme with the Earl of Leicester, who is deeply opposed to the idea of peace with the "heathen hordes". Joining in this heated debate, the Doctor voices his own condemnation of Leicester's warlike manner and in doing so earns himself the Earl's hatred and contempt. Seeing the Doctor as a bad influence upon the King, Leicester ensures that word of the marriage plan gets back to Joanna, who immediately rounds on Richard, threatening to go to the Pope for protection rather than marry a man she hates. Furious that news of his plans has reached her, Richard seeks out the source of the leak. At first the Doctor is blamed but when he is able to clear himself, suspicion falls on the Earl. Realising he has thus lost favour with the King, Leicester seeks to vent his rage on the Doctor and his young companion . . .

In Lydda, patrolling guards arrive at Haroun's house and begin searching it. Realising that it is only a matter of time before the soldiers find her and Safiya, Barbara steps out from hiding and surrenders to the guards who at once forget the search and rush her to El Akir's palace, where the evil ruler is eagerly awaiting her captivity.

En route to Lydda, Ian has run into problems of his own. Stopping at an oasis in the desert he is attacked by a bandit and staked out in the sand. The bandit, Ibrahim, runs a trail of honey from Ian's arm to a nearby ant's nest. If the knight does not confess where he keeps his money and valuables, Ibrahim will let the ants eat him alive.

At the last moment Ian is able to trick the rogue, and in doing so manages to escape. Discovering that the villain also hates El Akir, Ian asks Ibrahim to help him in his coming struggle against the Saracen leader. Reluctantly, the thief agrees.

EPISODE FOUR

El Akir is triumphant when Barbara is brought before him, and he tosses a bag of gold to the escorting guards. Barbara seizes this and hurls the contents at the warlord. In the resulting scramble she is able to break free and, after a chase, takes refuge in the one place none of the guards would dare look – the harem! Here she finds Haroun's daughter, Maimuna, very much alive. The other girls offer Barbara sanctuary and tell her of a possible escape route down a tree accessible from a guarded window. However, one of the girls betrays Barbara and her escape is foiled by El Akir himself. But at this crucial moment Ian leaps into the fray from the escape window itself. Drawing swords, the two clash in mortal combat! Ian's life is soon in danger as the warlord's superior swordsmanship emerges. Then, silently, Haroun enters the chamber and kills his arch-enemy with a knife. His wife and son's deaths have been avenged and reunion with his other daughter completes his happiness. For Ian and Barbara, however, there is still the long ride back to the forest of Jaffa before they can find safety in the TARDIS.

Making their own way to the ship, Vicki and the Doctor find the forest full of Leicester's men. They are caught and the Earl is about to murder the Doctor when 'Sir Ian' arrives and claims the Doctor's life as his right having, apparently, a longer-standing reason for wanting him dead. Reluctantly Leicester stands aside and Ian holds back a clump of bushes behind which, he says, he will execute the spy. Stepping through, the Doctor hastily unlocks the TARDIS door and all four travellers hurry inside, leaving Leicester's men with the amazing sight of the ship's dematerialisation. They agree to say nothing of this incident, lest they all be thought mad.

As the ship sails once more through the Time Vortex, the travellers compare notes on their recent experiences in the Holy Land. Suddenly the bright internal light of the TARDIS fails, leaving the control room in semi-darkness. There is an abrupt flash and at once all four travellers are wearing their normal 20th Century clothes. As the glass Time Rotor continues to rise and fall, the adventurers freeze into total immobility . . .

FACT FILE

The Crusade

The Crusades started life for two reasons. The first was its writer's deep fascination with, and extensive knowledge of the period in question. The second and most important was that the writer was none other than the series' first script-editor, David Whitaker. Whitaker was about to leave the series in late 1964 and it had been agreed between himself, series producer Verity Lambert, and incoming script-editor Dennis Spooner that Whitaker would write the story introducing new companion Maureen O'Brien. This accomplished, Spooner decided he needed a historical story to create the balance of the planned mix of history and science fiction due for that season. He had already been commissioned to write a story himself some time before, when Whitaker was still the script-editor, and so he had his own script *The Romans* well underway. However, Spooner still needed to find another script and the obvious man to go to was the "bloke who gave me the job in the first place".

Consequently, Whitaker met with Verity Lambert and Dennis Spooner, and together they agreed to go along with the Crusades idea. When Spooner received the scripts, however, he was amazed. For a start they were far more adult than anything that had been tried before, and secondly they had been written in almost Shakespearean style, complete with complex language and idiom. Impressed, Lambert and Spooner elected to keep the style of the piece, but Spooner did have to request that the almost incestuous relationship between King Richard and his sister Joanna be toned down. Verity Lambert asked Douglas Camfield to direct the story, having worked with him on the first story when he was a production assistant, and having let him direct one episode of *Planet of Giants* earlier in the second season. She chose Camfield for *The Crusades* because he was relatively new, and since this being was virtually his first major directing job, she didn't want to over-complicate matters by giving him a heavily technical script.

Douglas Camfield more than repaid Verity Lambert's trust, not only by turning out a first rate production, but also by going on to become one of the show's longest running directors, as well as one of television's foremost masters of the art. He always thought *The Crusades* was his best *Doctor Who* script, and it was on the basis of this strong script that he was able to attract the very first 'big name' actors into the series. Julian Glover (who played King Richard) was nearly otherwise engaged and Camfield had planned to offer the part to another actor who has since become rather more famous to *Doctor Who* fans via the role of the Brigadier, actor Nicholas Courtney. However, when Glover did prove available, Camfield was delighted because it meant that kudos might be attached to playing a part in *Doctor Who*. In the same way he managed to persuade up and coming actress Jean Marsh to appear as Joanna, and he was later to cast this fine actress in the twelve episode marathon, *The Dalek Masterplan*.

ACTING WITH ANIMALS

Camfield was every bit as dedicated as he sounds, and some of his more ambitious ideas created quite a few unusual problems in the studios at which it was recorded. Livestock from various zoos and private homes was hired to make the foreign setting more realistic. Unfortunately, Camfield planned an imaginative shot of actor Wil-

William Hartnell presents riches to King Richard (Julian Glover) in **The Crusades.**

liam Russell seen through the rib cage of a rotting animal. When they came to film the sequence with the real carcass, the studio lights speeded up its decomposition and it wasn't long before everybody, except the unfortunate actor, could be seen wearing handkerchiefs tied around their mouths and noses. The same actor, William Russell, refused point blank to film a sequence where his character was supposed to be seen with one arm covered in honey and black ants – even though the ants were harmless! Instead, the brave production assistant Viktors Ritelis volunteered for the arm only shot, and Camfield won the day. Incidentally, Ritelis went on to become one of the BBC's most prolific drama directors, and he remains a great admirer of Douglas Camfield's work.

The designer, as with most Hartnell historical tales, was Barry Newberry, and it was down to him to create some dramatic sets which would look good in black and white, as well as a studio desert, filed at the BBC's Ealing studios. These allowed William Russell the freedom to take two weeks holiday, missing the studio recording at Lime Grove because he was only on film for these episodes. Other actors who joined the cast included *Doctor Who* semi-regular Walter Randall, who has chalked up a number of appearances. Bernard Kay, notable in the same season's *Dalek Invasion of Earth*, and Petra Markham who was also to re-appear in the programme. Tony Caunter appeared as Thatcher, and was later to return in *Colony in Space* and *Enlightenment*, while Tutte Lemkow who had been in *Marco Polo*, and was to reappear in *The Myth Makers*, also worked on the serial. David Anderson had been in *The Aztecs* and was to return the same season in *The Time Meddler* and Bruce Wightman made two returns to the show, first in *The Dalek Masterplan* and later in *Terror of the Zygons*. Finally, Julian Glover himself was to make *City of Death* in 1979 and several lesser members of the cast had either been in or were to return to the series, showing that more often than not, *Doctor Who* casting in those days was almost like a theatre rep with the same actors playing different parts continuously.

Incidental music was composed by the durable Dudley Simpson while the fight scenes were choreographed by the experienced stunt veteran Derek Ware. Because of its story content, *The Crusades* received only a limited sale overseas, where it was felt some Arab countries and even some African nations might object not only to the serial's content, but also to the sight of white actors being blacked up to play the Arabs. This limited sale is the probable reason why the BBC retains a film print of just one episode, part three *The Wheel of Fortune*. The three missing episodes from this story are all that is needed both to complete this season and to make one black and white series of the programme complete.

Writer David Whitaker novelised his own script, but not for Target Books. In 1965, only Frederick Muller was interested in publishing *Doctor Who* books and so this story was one of the very first, as well as being one of the very best, novelisations ever written from the series. It has long since been re-printed by Target, in both hard and paperback versions. *The Crusades* was indeed one of the best Hartnell stories, possibly the best historical tale, and its wordiness is all that stood against it being enjoyed by a wider audience. That it is not one of the most famous, or popular tales, has rather more to do with its being too unusual for the programme's format, than to it being in any way lacking.

Richard Marson

comedy IN DOCTOR WHO

Doctor Who *is quite inconceivable without humour. It is undoubtedly part of its appeal to actors and production teams who work on it, and without it the programme's popularity would have flagged severely.* Richard Marson *concludes his survey of* Who's *humour with a look at the different contributions of the last four Doctors.*

When Jon Pertwee assumed the mantle of *Doctor Who* in January 1970, almost everybody who knew anything about this well established actor expected his version of the Doctor to be predominantly comic, probably even more eccentric than the persona adopted by his predecessor in the role. After his years in the archetypal British radio farce *The Navy Lark*, Pertwee had been chosen by outgoing producer Peter Bryant, as an actor who might give the series a somewhat lighter touch. As it was, incoming producer Barry Letts directed Pertwee to do something far more challenging – to play an exaggerated version of himself. This meant quite a deal of soul searching for Pertwee, before he decided on the flamboyant, extrovert Doctor was to become so popular over the next five years, and it also meant that in this third incarnation, the comic element of *Doctor Who* was played down.

There was still a fair degree of comedy as the programme had reached the stage where it was an expected ingredient, and much of it was injected by the close and large regular cast that arrived over 1970 and 1971. However, most of the levity was what is known as "business", small acting touches, the odd comic one liner and maybe some

Above: **The Horns of Nimon.** *Below: The Brigadier (Nicholas Courtney) and Jo Grant (Katy Manning) watch the Doctor (Jon Pertwee) at work in* **The Colony in Space.**

quirky expression. The situation itself was usually kept deadly serious, and as a result, the charm of earlier plots was totally lost as the show took on a far more adult outlook.

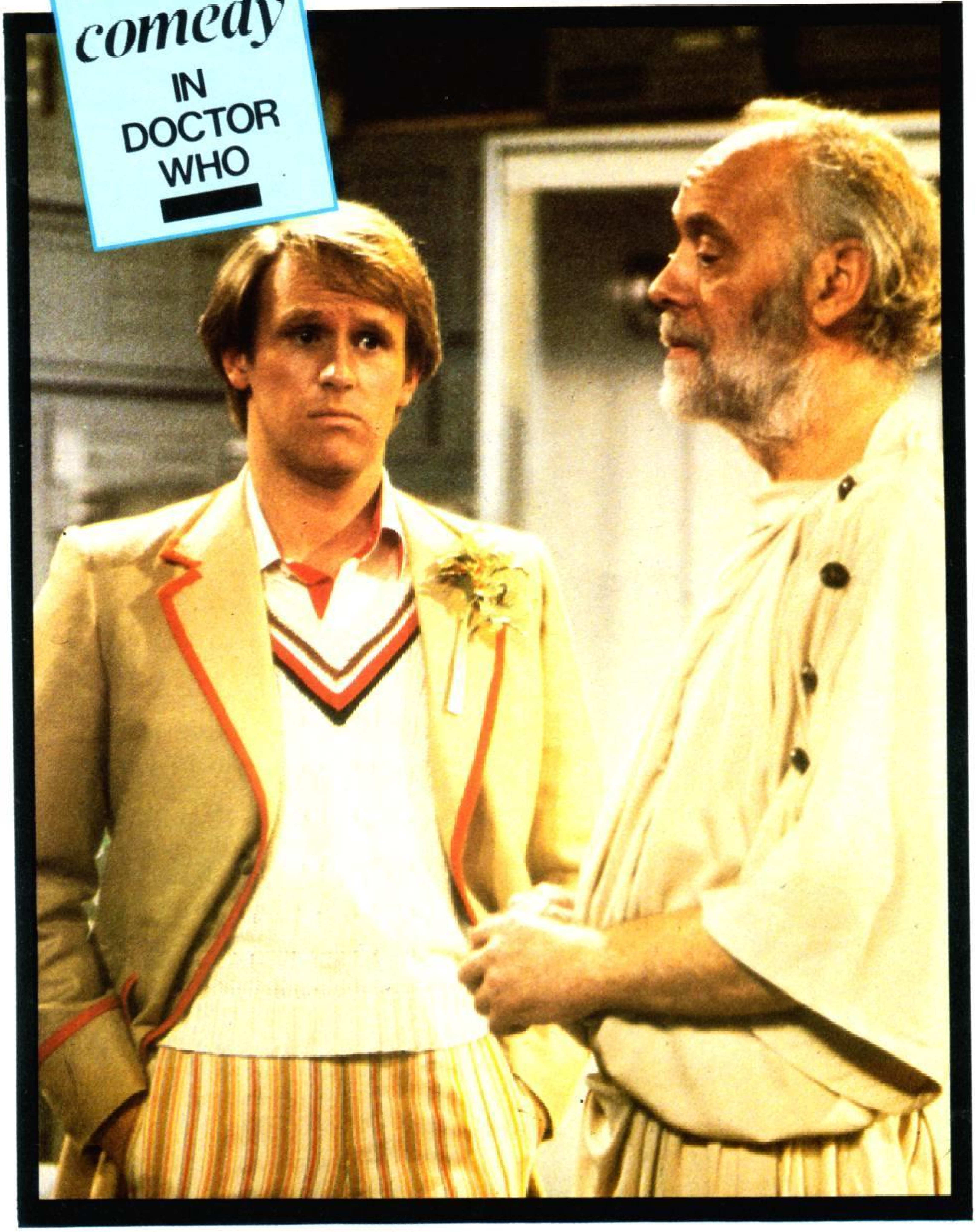
The Doctor is completely serious in his work, but he does show a childish streak to his nature that is pointed out to him by his companions and other associates on Earth. Constantly foiled in his attempts to get away from the limits of the imposed Time Lord exile, he does things like kick the TARDIS when it won't work for him. His healthy disrespect for all forms of authority and his tremendous ego supplied many of the comic moments in the Pertwee years, elements fulfilling both the production team and the audience's irresistible desire to criticize the endless bureaucrats who plague Twentieth Century life.

AUTHORITATIVE STYLE

In all the comedy of the Jon Pertwee years, one thing remained constant – the Doctor himself was never shown as ineffectual or careless. This contributed to his distinctly authoritative image. Only once did he really let his proverbial hair down, and that was in *The Green Death* in 1973. As part of his plan to infiltrate the Global Chemicals factory, the Doctor is seen dressed up, first as a milkman complete with aged Welsh accent, and then, and most surprisingly, as a char woman complete with dress, overalls, head scarf and feather duster! On meeting the amazed Captain Yates, the Doctor warns, "If you say one word, I'll hit you with my handbag!"

After five years without highly defined humour, and with the novelty of jokes about the relative stupidity of the Brigadier and Jo Grant wearing a bit thin, Jon Pertwee quit the role and it was time once again for the arrow to swing back to the light heartedness of earlier years. Pertwee's years worked perhaps *because* of the fact that he didn't camp it up in expected style. For the sake of an effective contrast with Patrick Troughton, this was undoubtedly what the show needed, and when Pertwee left, that contrast needed to be established once again.

The unknown actor chosen to replace Pertwee was to change the style of *Doctor Who* radically in favour of whimsy. Tom Baker remains the most controversial of all the different title actors' approaches to comedy, and the arguments for and against his use of the *Doctor Who* slot for his own unique brand of humour have raged for some years now. Baker made his debut in fine waggish mood – trying on different outfits before the Brigadier's astonished gaze. These outfits included a Viking costume, and they all looked ▶



Top: A glum Peter Davison consults Philip Locke in Four To Doomsday.*Below: Tom Baker - struck by lights.*

completely ridiculous. Some fans found this eye-rolling, loud mouthed and ever mocking new Doctor rather hard to accept, and one wonders what public reaction would have been like had Baker started off as he was later to become. As it was, even while finding himself in the part and being under the firm control of producer Philip Hinchcliffe, he still found much opportunity to expand the comedy which had been so restricted when he inherited the leading part. His Doctor retained the utter disregard for all forms of over-inflated authority common with the third Doctor, but he also extended the clowning and camping of the part far beyond the limits that had been imposed by his predecessors.

The problem with this approach was that it soon exhausted its initial possibilities and, as a result, Tom Baker rapidly got bored. His ideas, most of which were highly inventive, would tend to take over as this boredom manifested itself, and there was only really one way that Baker ever added to his written role, and that was by playing on the extravangance of the scripts. At first this was an excellent contribution, partly because the producer quashed most of his more flamboyant mannerisms, partly because the scripts were too serious to be sent up, and most of all because Baker himself was capable of bringing an electrifying and unsettling aspect to the dramatic elements of each episode. The end result was a delightful and unpredictable quality that was both alien and ingenious. However, after three years in the part, Baker found himself greeting a new producer who had been given a direct brief from the bosses at Television Centre – tone down the violence and horror but keep it adult. Faced with this daunting task, and with the gothic horror so much a part of the show over the previous three years, producer Graham Williams, script editor Robert Holmes and Baker himself had to find a new angle to fill the gaps *and* keep audiences – comedy was really the only avenue that could be further explored.

IDIOSYNCRACY AND CHARISMA

With new directors like George Spenton-Foster and Norman Stewart coming into the show at about this time, along with the arrival of Anthony Read, the new script editor, the 'up-front' image of the show was bound to change. Money had become more of a problem too, and the ambitious action sequences, the long location shoots and bulky sets were giving way to a cheaper 'in the studio' look that restricted the dramatic potential of the stories, and which needed humour to draw attention away from the obvious limitations of the production. The implication often made is that the exaggerated style so inherent in the later years of Baker's reign was crass, but this is not the case. Baker's increasingly idiosyncratic input into the series *was* funny and the other actors and writers quickly picked up on this and began to tailor themselves to fit around the Baker style, so that *Doctor Who* slipped into self conscious, self parody. The root of the problem was two-fold. Firstly, successful as the cast and crew were in raising these laughs, they were out of context in this particular programme and were serving only to draw attention to the fact that this was a series ever more limited by money and the same old script ideas.

The second problem was the more significant. While this approach did breed a distinct feeling among the viewers that they were being invited to laugh at the series, it also increased its adult audiences. The stories were no longer based so heavily in past continuity, and so were easier for new viewers to follow. Satire, always a popular facet of *Doctor Who*, was highlighted in stories like *The Sunmakers* and *The Horns of Nimon*. The fact was that the general public *liked* this new, irreverent version of the series. It was undoubtedly the element which appealed to most of the young adult audience, who might have grown out of the serious aspect of the programme but who enjoyed watching *Doctor Who* in the same way that they still enjoyed *Batman* – because it didn't take itself too seriously, and was good for a laugh.

The peak of comedy witnessed in the show came with the appointment of Douglas Adams as script editor and occasional writer. Adams' flair for the bizarre was one of the last echoes of the undergraduate brand of humour that had exploded with great popularity in shows like *Monty Python* and *The Goodies*, and was soon to give way to the anarchic humour of the eighties (*The Young Ones* and the like). Adams struck the right nerve almost immediately with Tom Baker, and the two men soon discovered that they shared a common sense of purpose as far as the series was concerned. Both were intelligent, witty and persuasive men, and with his responsibility being so widespread, there wasn't much Graham Williams could or wanted to do about the direction which the show was taking. Indeed, he still regards his last season as his most successful and most fulfilled. Completing the team was the new companion Lalla Ward, who quickly found her approach to the series backed up by those around her. All the regular cast of this era would re-write their dialogue, preferably replacing the "where are we going now, Doctor"'s with a joke or witticism.

Ideas at this stage were at their most extreme, with Tom Baker suggesting he be given a talking cabbage or a fat, unpleasant old woman as a companion. On a number of occasions Graham Williams had to draw the line and say a firm no, a good example being the famous birthday cake scene in the anniversary story *The Stones of Blood*, which got as far as being rehearsed in the studio before it was excised. However, it is doubtful if anyone could have controlled Tom Baker's whims without him wanting to leave the series, because it was the comic element that was sustaining his interest and involvement. The same was true of the other regulars – all three of his leading ladies were very keen on bringing out the comedy of their situations, and particularly between their characters and that of the Doctor. The character, writing and playing of K9 were clearly humorous, both in origin and execution, and it is significant that this cute robot, with its ability to confound the Doctor and assume a spiky personality all its own, was so popular that when it was dropped from the series, newspaper campaigns were launched to save it, and eventually it got its own spin-off show.

Looking at *Doctor Who* from a larger perspective, it was clear that the show was travelling on a path to light entertainment, and not drama. However desirable this was for the bored actors and writers, and however popular it was with the audiences, it was not *Doctor Who*. It was fast becoming *The Tom Baker Show*, and it was realised that if this dominance via charisma was not toned down, then the future of the show without Baker didn't look at all healthy. Sometimes the humour wasn't even in the written line but was injected by the way Baker played that line. Tom Baker's Doctor is arguably the best known and most popular, and it is a tribute to his talent that his stories, even when weak, are still both entertaining and unique.

SUBDUED AND SENSITIVE

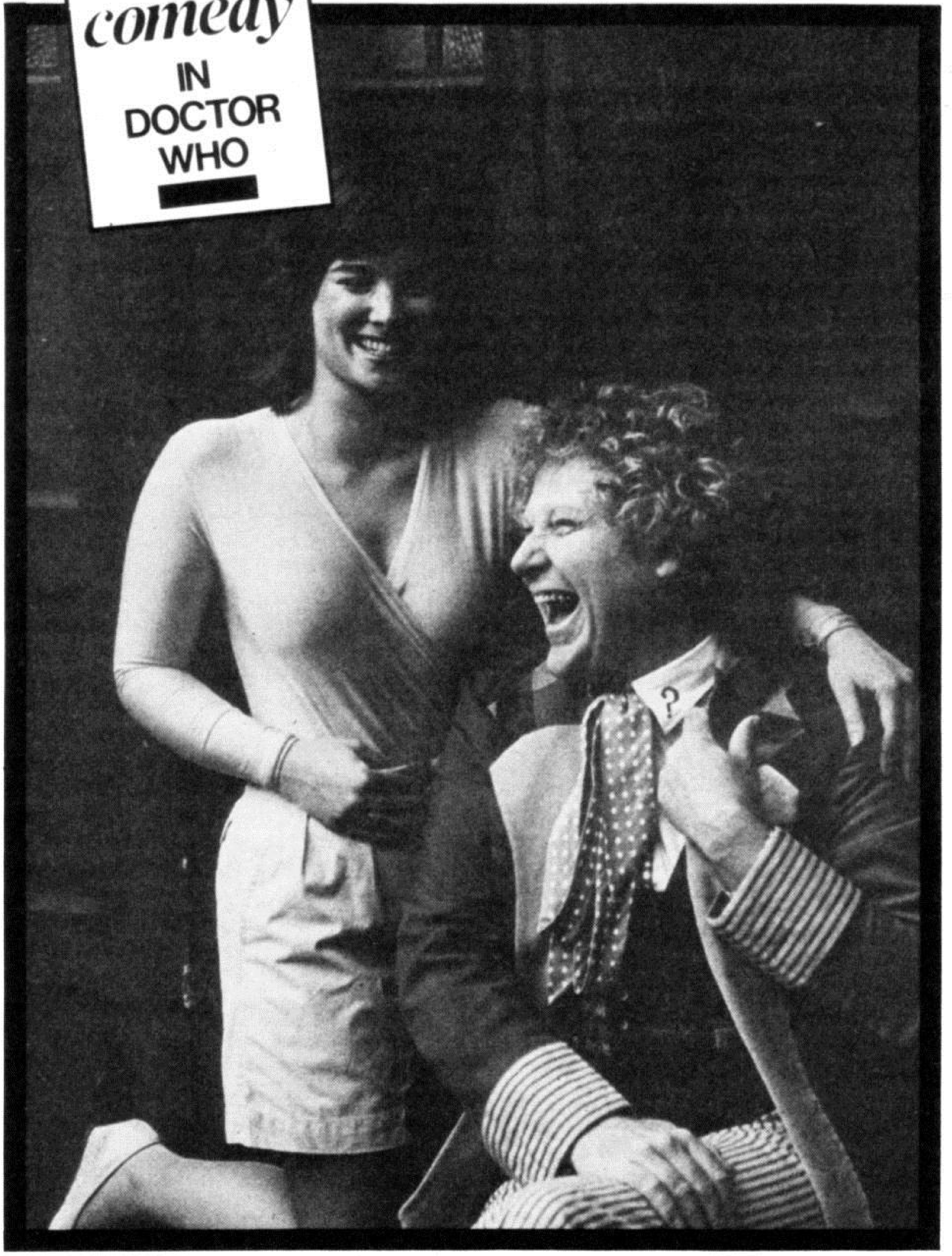
During his last year with the programme, however, incoming producer John Nathan-Turner and incoming script editor Christopher Bidmead, both opted to change the style of the series back to the ways of old, abandoning the wayward whimsy that was becoming Baker's undeniable hallmark. At the end of the season, with the new Doctor being revealed as youthful *All Creatures Great and Small* star Peter Davison, the path was cleared for the programme to change even more, and this naturally affected the use of comedy in the series. In formulating the fifth Doctor's first season, the production team were treading a very difficult path. Both Nathan-Turner and his script editors Antony Root and Eric Saward wanted to establish Davison's character as more experienced and older than he appeared. Part of this careful approach was also tied up in avoiding cashing in on the frivolous young man-about-town appeal of Davison's previous popular character Tristan Farnon. With a young TARDIS crew, the new Doctor needed authority and that wasn't going to be gained through levity, and certainly not the type common in Tom Baker's years in the role.

Consequently, Davison's Doctor was more or less based on the Pertwee style. There were sympathetic smiles allowed at the Doctor's foibles, but no one laughed at his determined brow and consistent intent. Humour was once again brought out through the use of observant one liners, which muted the more pantomime clowning of previous years into a new and subdued approach. Much of the comedy was transferred to external characters like Richard Mace in *The Visitation*, a well drawn and amusing profile of the laddie type, complete with plummy voice and brash manner hiding a cowardly nature beneath. Humour was also explored in the distinctive characters of and relationships between the companions – for instance, the relationship between Tegan and Adric, and Adric's obsession with food, as seen in *Black Orchid*. However, comedy could hardly be said to have been a prime characteristic of the three Davison years, and for many fans this was a marked improvement. Certainly, there was a lot of drama, perhaps epitomised by the death of the Doctor's own companion, Adric.

When Peter Davison announced that he was leaving the series, and producer and script editor had to look for yet another 'handle' on which to place the new Doctor, it was decided that perhaps things had become a little too grim and dramatic over the last three series and that, now that *Doctor Who* was firmly established as a drama series once more, the programme could afford to take itself a little less seriously. These plans were encompassed in the choice of Colin Baker as the sixth Doctor, because he too was firmly in favour of a more humorous slant for the series. The intention was still to remain within the limits of drama, and not to stray into the knockabout farce that Nathan-Turner and Saward so disliked, but to allow room for a kind of acid wit on the Doctor's part as well as permitting more colour in the writing and acting.

Consequently, *The Twin Dilemma* boasted, as well as the new Doctor's fascinating ego, the comedy relief of the Chancellor, whose squirmings and ▶

comedy IN DOCTOR WHO



cavortings were well received. The way that Peri and the latest Doctor work together has been similarly exploited – witness the beginning of *Vengeance on Varos*, where we are told that the Doctor is less than the perfect host to his exasperated companion. In the same story satire returned to the programme, and its highly amusing look at the morals and viewing tastes of today's society, rivalled shows like *The Sunmakers* and *The Robots of Death* shown some years before. This strand continued throughout Colin Baker's first full season, with Robert Holmes lampooning the Western food ethic in the blackly comical *The Two Doctors*.

BLACK COMEDY

A development that seems part of the nature of Eighties *Doctor Who* is indeed black comedy, usually avoided in the series, but touched upon by Robert Holmes in the Seventies and later fully expanded by the influence of Eric Saward. We laugh at the Doctor's cruel jibes to the ugly Borad in *Timelash*, but we can't help feeling sorry for him at the same time. This then has been the ultimate development of comedy in the programme – no longer is it simply for the surface laugh, or to relieve tension, now it is tied up with creating rounded characters and realistic, sympathetic situations. Saward shows this development in his latest story, *Revelation of the Daleks*. The grim humour, with its almost total obsession with death, is wrought carefully so that characters like Jobel and Tasambeker are as pathetic, misguided or cruel as they are funny. As a result, when we laugh, we also think – some achievement when one considers the basic temptation that humour in the series tends to offer. It's far easier to write and act pratfalls and pantomime than it is to produce three-dimensional humour of the type that furthers the plot rather than jarring with it.

This look at the comedy in *Doctor Who* has to acknowledge that the greatest achievement in the field of humour in the programme was made during the Graham Williams' productions of the late Seventies. There, everything comic was tried and tested – *The Horns of Nimon* is virtually a pantomime, and with its festive screening time, it was more or less intended as such. *The Androids of Tara* was a clever spoof of *The Prisoner of Zenda*, and the many other influences used in this era of the programme were always given some degree of recognition in the plot, usually by the in-joke of a name like the P7E in *Underworld* (Persephone). More obscure jokes, like using the *Doctor Who* production team's office telephone number as a computer code in one story were perhaps a little devious for the average viewer, but generally this was the most accomplished and ingenious time for comedy in the series, with the inventiveness of people like Douglas Adams arguably misplaced but unquestionably successful with the general public.

It was around this time that the running joke of the Doctor's name dropping was extended a little, and this too is typical of the programme's self-awareness. In *City of Death* we learn that not only is the Doctor a great friend of Leonardo da Vinci, but that he also helped Shakespeare to write much of his greatest work. This harks back to Jon Pertwee's claims in *Inferno* that he is a good friend of several generations of British royalty, and in *The Sea Devils* that he was virtually military adviser to Napoleon Bonaparte! It was in the Graham Williams era that we also witnessed such classic comedy as the scenes in *Destiny of the Daleks* where the Doctor challenges an irate Dalek to follow him up a lift shaft if he can. In the same story, when confronted with Davros, as the screaming meglomaniac, instead of acting frightened or even alarmed, he just mocks and laughs his way out of the situation. What I must be careful to point out is that this is not necessarily good drama, and by its send-up of the programme's concept and some of its myths, a certain weakness is bound to result. However, this was the most creative era of the comic elements started all those years ago by Hartnell writer Dennis Spooner.

When the comedy was toned down to the point of obscurity over the 1980/81 season, many fans cheered and the ratings of the first Peter Davison series which followed were a definite improvement on those of the season before. However, while the end of the Doctor's seemingly never ceasing supply of jelly babies and riotous wit was signalled as a good thing, retrospect at least allows us to admit the worth of such an approach. ■

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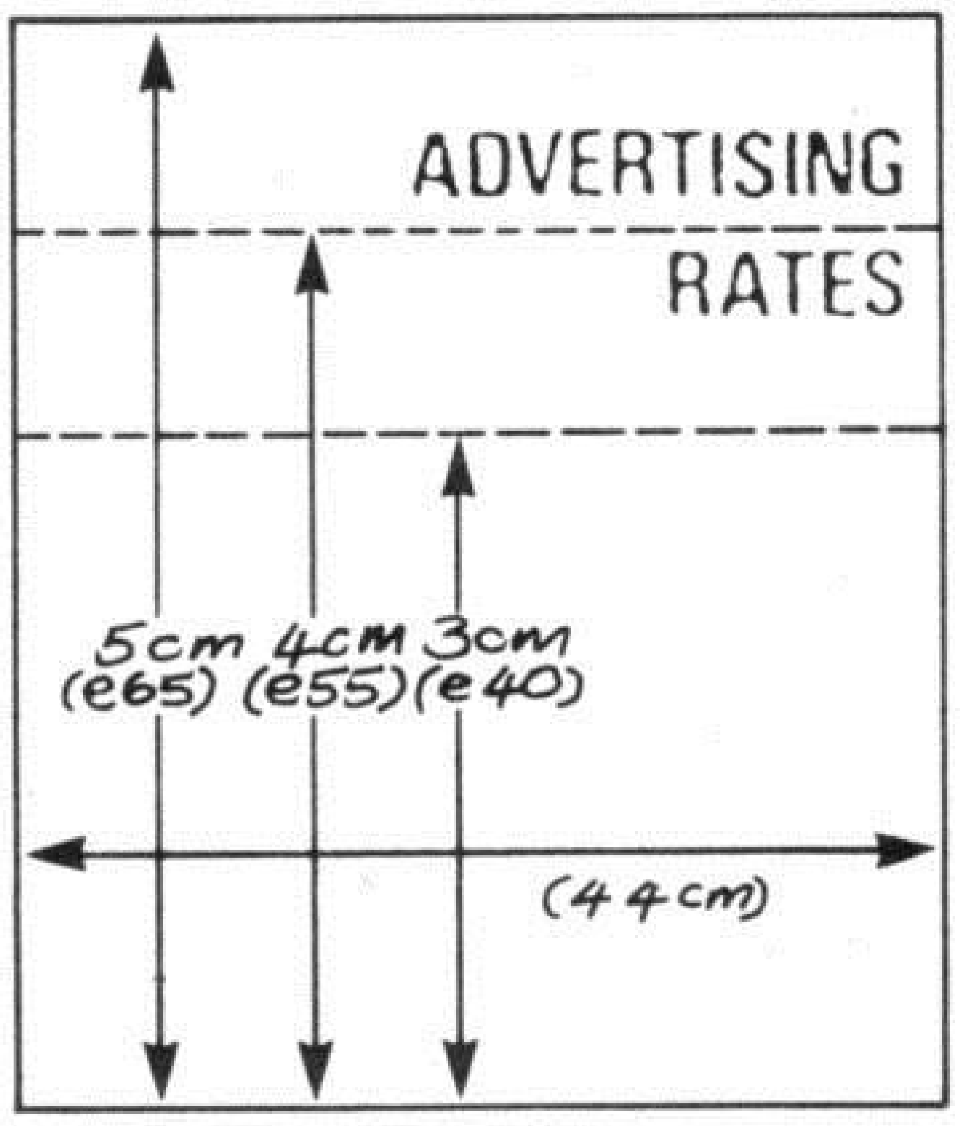

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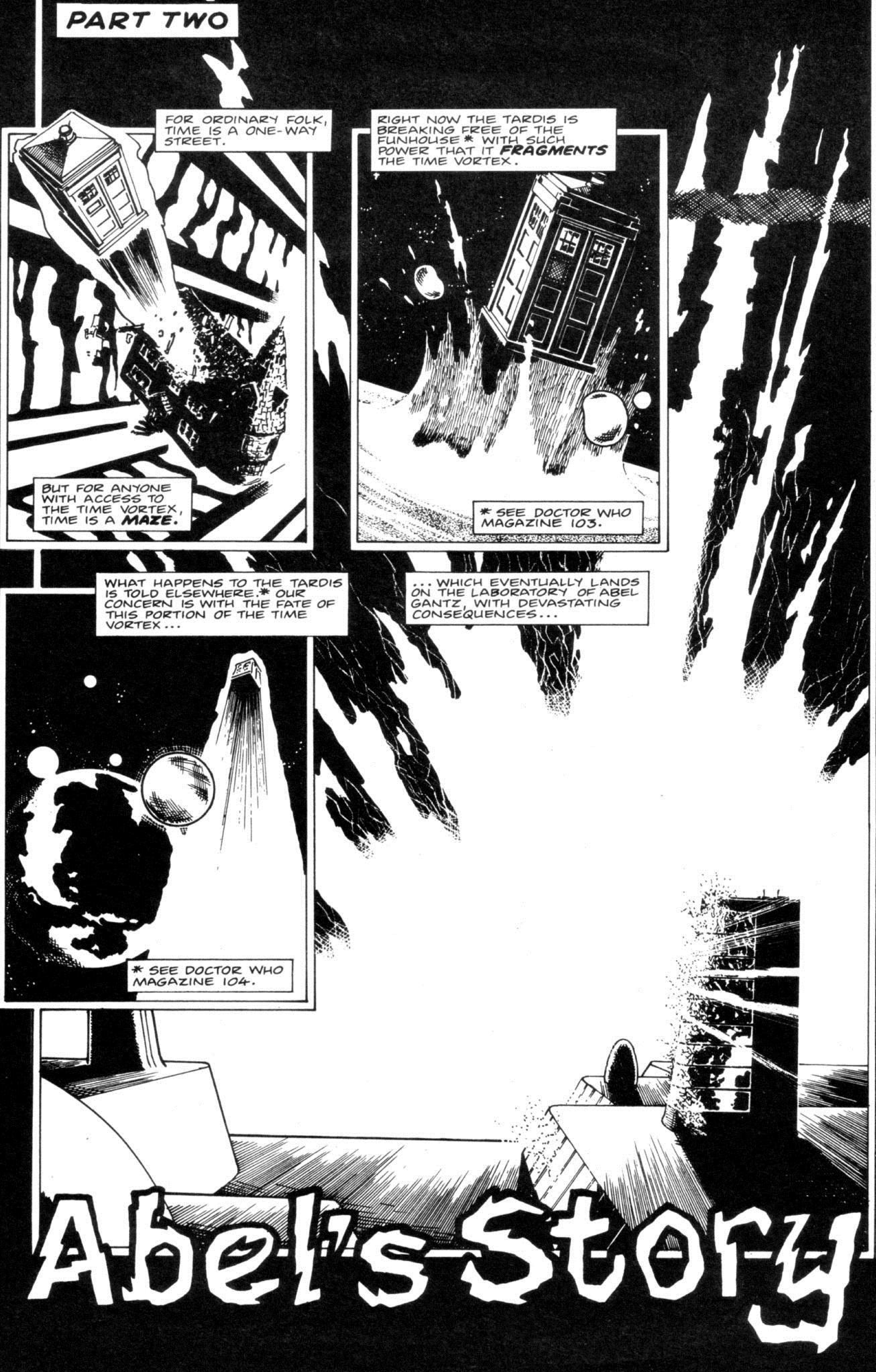
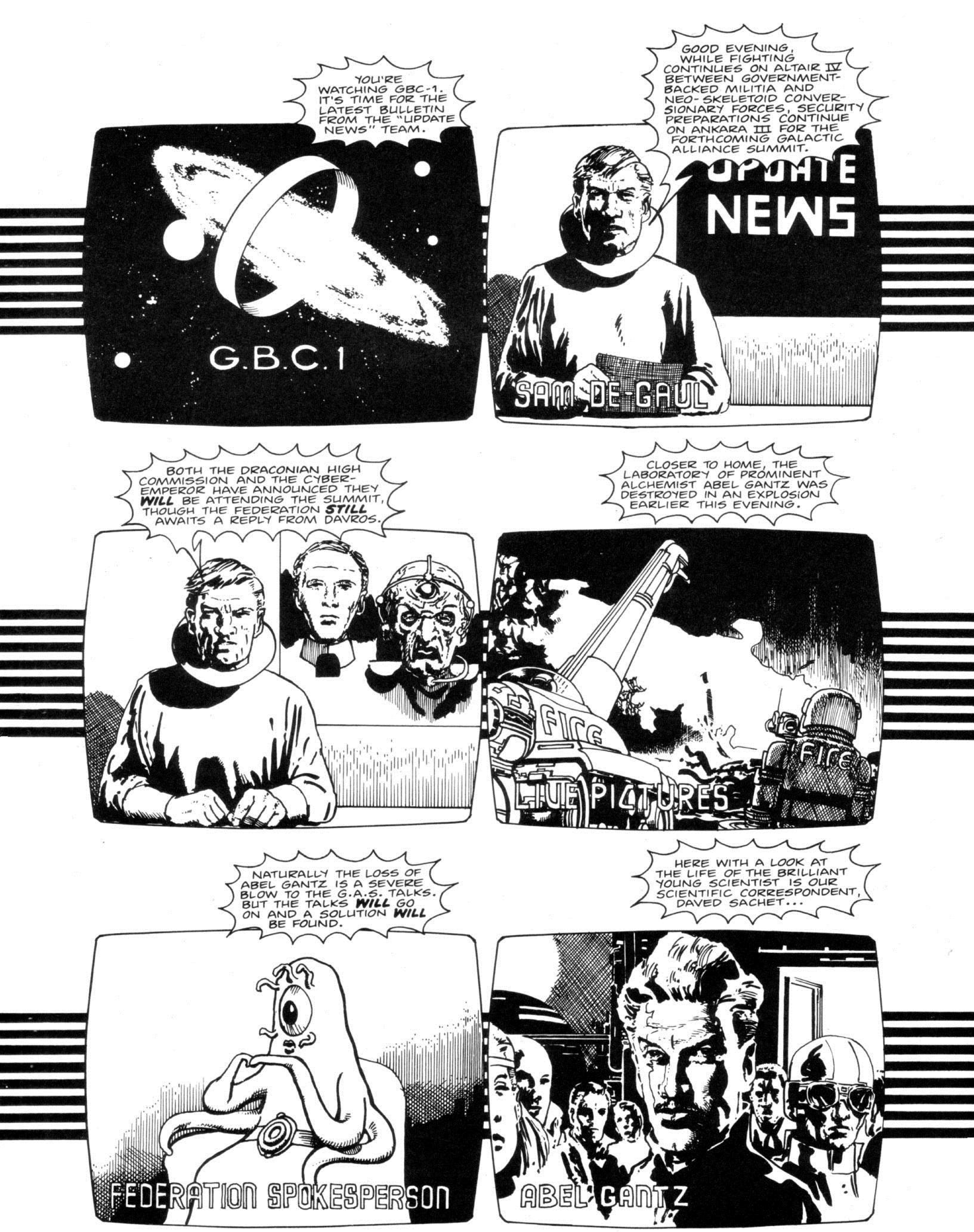
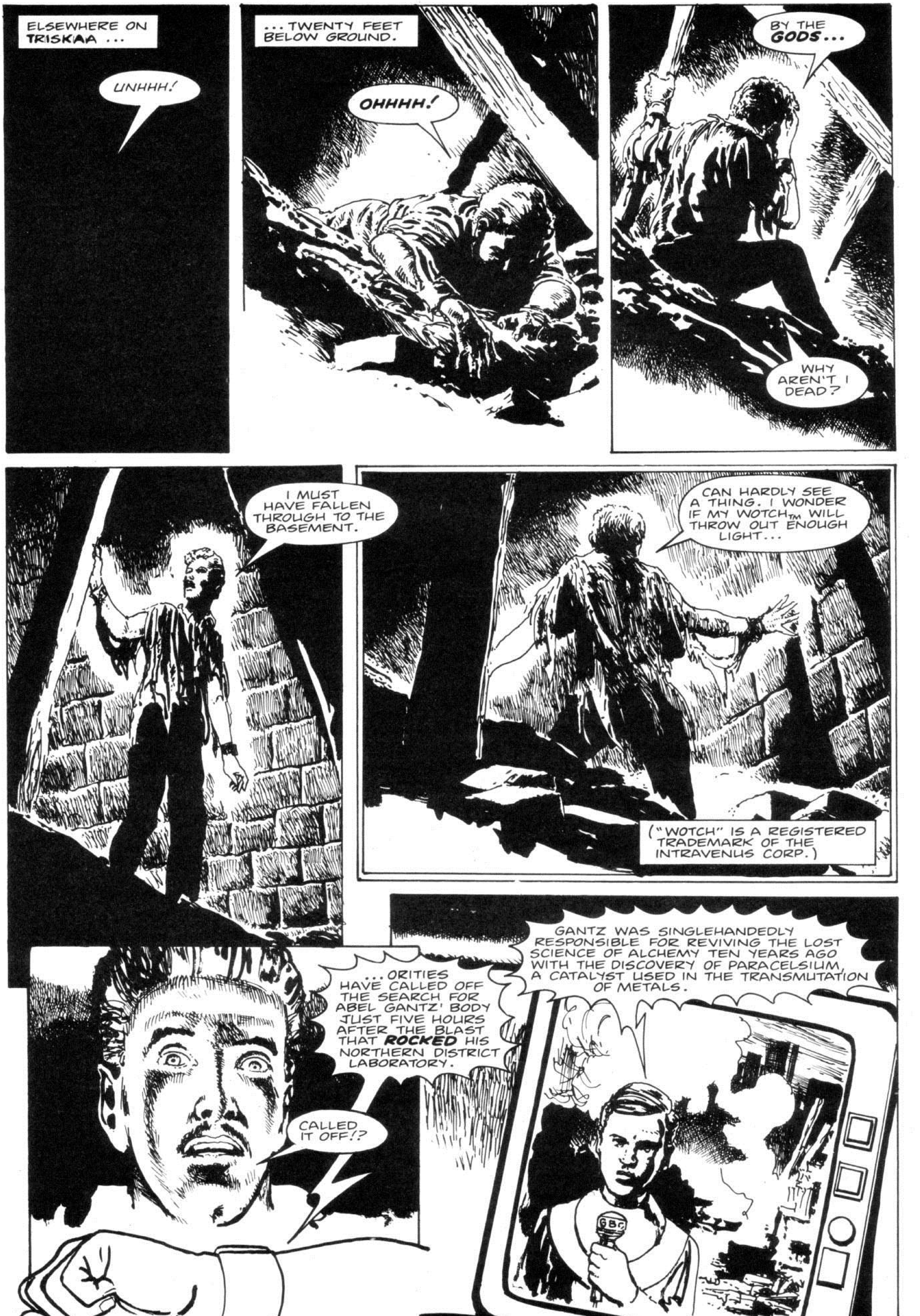
Script: Max Stockbridge Art: John Ridgway Lettering: Annie Halfacree Logo: Starkings Editor: Cefn Ridout

Abel's Story

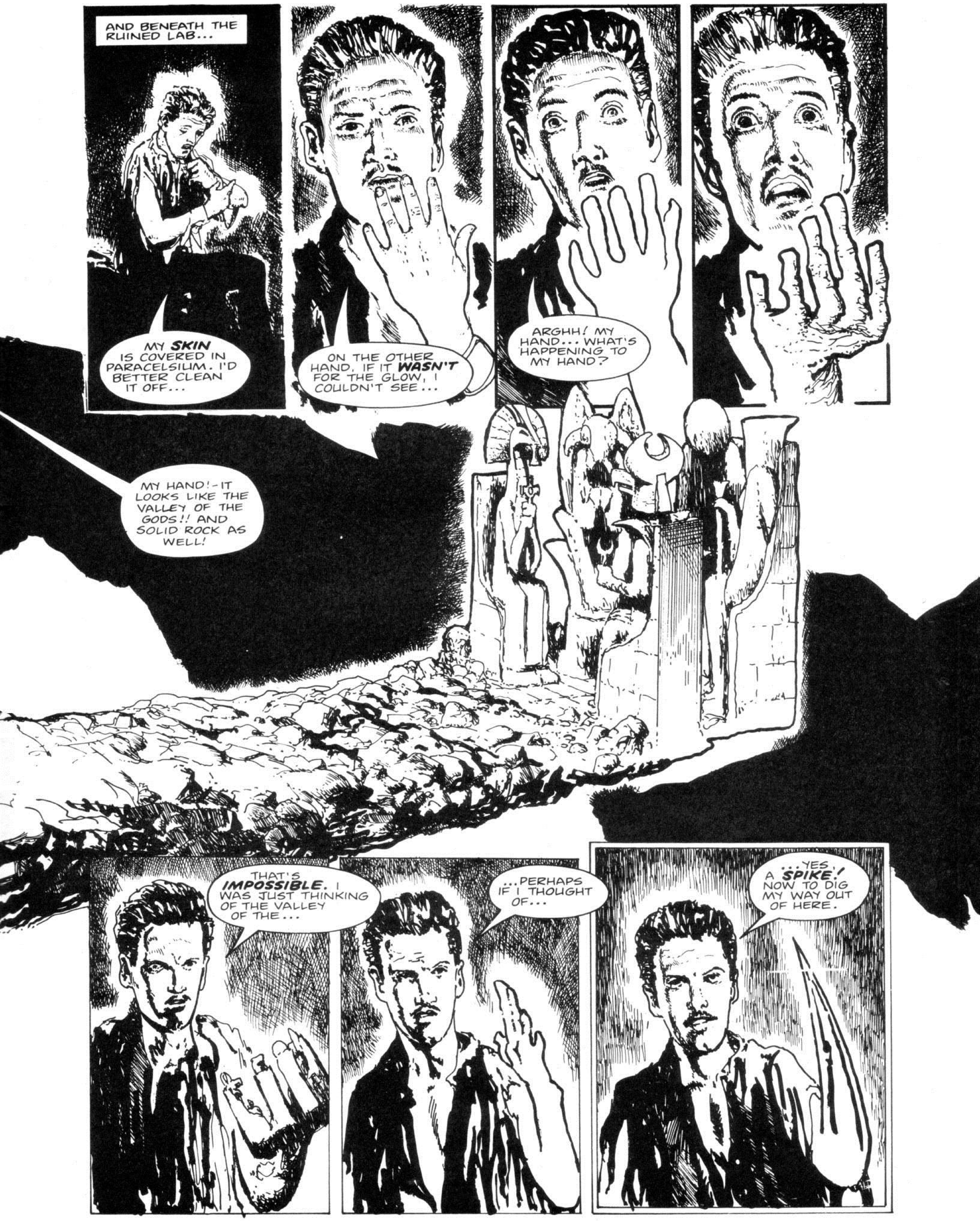
PART TWO


FOR ORDINARY FOLK, TIME IS A ONE-WAY STREET.
BUT FOR ANYONE WITH ACCESS TO THE TIME VORTEX, TIME IS A **MAZE.**
RIGHT NOW THE TARDIS IS BREAKING FREE OF THE FUNHOUSE* WITH SUCH POWER THAT IT ***FRAGMENTS*** THE TIME VORTEX.
* SEE DOCTOR WHO MAGAZINE 103.
WHAT HAPPENS TO THE TARDIS IS TOLD ELSEWHERE.* OUR CONCERN IS WITH THE FATE OF THIS PORTION OF THE TIME VORTEX...
* SEE DOCTOR WHO MAGAZINE 104.
...WHICH EVENTUALLY LANDS ON THE LABORATORY OF ABEL GANTZ, WITH DEVASTATING CONSEQUENCES...


YOU'RE WATCHING GBC-1. IT'S TIME FOR THE LATEST BULLETIN FROM THE "UPDATE NEWS" TEAM.
G.B.C.1
GOOD EVENING. WHILE FIGHTING CONTINUES ON ALTAIR IV BETWEEN GOVERNMENT-BACKED MILITIA AND NEO-SKELETOID CONVERSIONARY FORCES, SECURITY PREPARATIONS CONTINUE ON ANKARA III FOR THE FORTHCOMING GALACTIC ALLIANCE SUMMIT.
UPDATE NEWS
SAM DE-GAUL
BOTH THE DRACONIAN HIGH COMMISSION AND THE CYBER-EMPEROR HAVE ANNOUNCED THEY **WILL** BE ATTENDING THE SUMMIT, THOUGH THE FEDERATION **STILL** AWAITS A REPLY FROM DAVROS.
CLOSER TO HOME, THE LABORATORY OF PROMINENT ALCHEMIST ABEL GANTZ WAS DESTROYED IN AN EXPLOSION EARLIER THIS EVENING.
FIRE
FIRE
LIVE PICTURES
NATURALLY THE LOSS OF ABEL GANTZ IS A SEVERE BLOW TO THE G.A.S. TALKS. BUT THE TALKS **WILL** GO ON AND A SOLUTION **WILL** BE FOUND.
FEDERATION SPOKESPERSON
HERE WITH A LOOK AT THE LIFE OF THE BRILLIANT YOUNG SCIENTIST IS OUR SCIENTIFIC CORRESPONDENT, DAVED SACHET...
ABEL GANTZ


ELSEWHERE ON **TRISKAA** ...
UNHHH!
... TWENTY FEET BELOW GROUND.
OHHHH!
BY THE **GODS** ...
WHY AREN'T I DEAD?
I MUST HAVE FALLEN THROUGH TO THE BASEMENT.
CAN HARDLY SEE A THING. I WONDER IF MY WOTCH™ WILL THROW OUT ENOUGH LIGHT...
("WOTCH" IS A REGISTERED TRADEMARK OF THE INTRAVENUS CORP.)
... ORITIES HAVE CALLED OFF THE SEARCH FOR ABEL GANTZ' BODY JUST FIVE HOURS AFTER THE BLAST THAT **ROCKED** HIS NORTHERN DISTRICT LABORATORY.
GANTZ WAS SINGLEHANDEDLY RESPONSIBLE FOR REVIVING THE LOST SCIENCE OF ALCHEMY TEN YEARS AGO WITH THE DISCOVERY OF PARACELSIUM, A CATALYST USED IN THE TRANSMUTATION OF METALS.
CALLED IT OFF!?
GBC

ABEL GANTZ BEGAN HIS SCIENTIFIC CAREER AT TRISKAA'S CENTRAL CITY UNIVERSITY. WE SPOKE TO PROFESSOR BEN HECHT, PRINCIPAL OF THE COLLEGE.
YEAH, I REMEMBER GANTZ. WE HAD A LITTLE TROUBLE RELATING. AT C.C.U. WE DEAL IN TANGIBLES. GANTZ WAS INTO SOME WEIRD STUFF, MAN...
AFTER HIS GRADUATION, GANTZ REFUSED A RESEARCH FELLOWSHIP AND WENT INTO SECLUSION, PURSUING THE LONG-LOST SECRETS OF ALCHEMY.
LITTLE IS KNOWN OF THE YEARS GANTZ SPENT HERE AT THE LOVECRAFT INSTITUTE FOR ADVANCED PARASCIENTIFIC STUDIES, UNDER THE TUITION OF SUCH EXPERTS AS CASPAR, MELCHIOR AND THE LATE PROFESSOR BALTHAZAR.
UPON HIS RETURN TO TRISKAA.GANTZ, WITH THE AID OF THE INTRA-VENUS CORPORATION, BUILT THIS FACTORY, WHICH SPECIALISES IN THE CONVERSION OF COMMON METALS INTO URANIUM, GOLD AND PLATINUM.
WHAT HAPPENS TO THE GANTZ EMPIRE, THE SECRET TRANSMUTATION PROCESS AND THE G.A.S. TALKS NOW IS ANYBODY'S GUESS. THIS IS DAVED SACHET FOR UPDATE NEWS. TRISKAA.
CBC
tpi
GANTZ

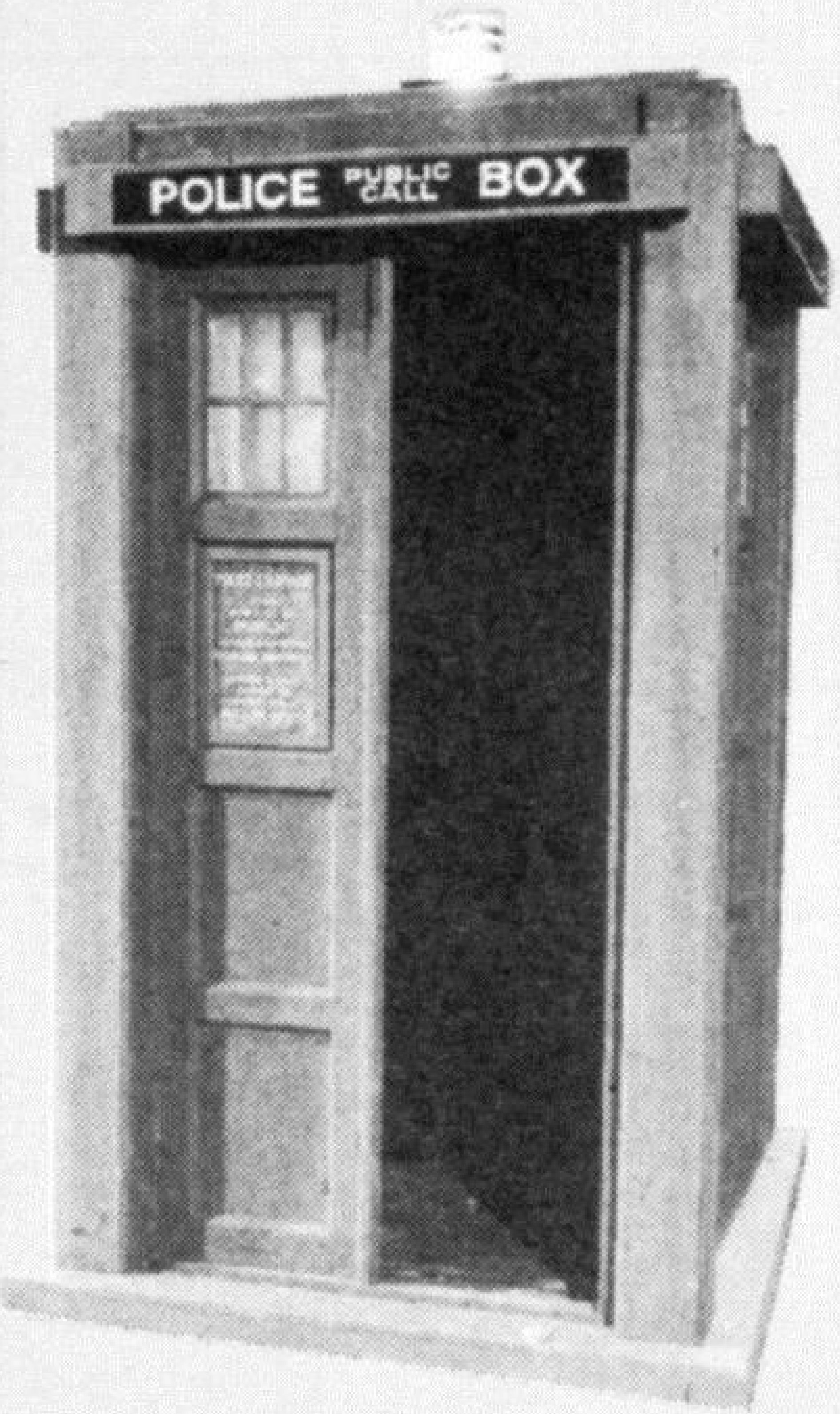

AND BENEATH THE RUINED LAB...
MY SKIN IS COVERED IN PARACELSIUM. I'D BETTER CLEAN IT OFF...
ON THE OTHER HAND, IF IT WASN'T FOR THE GLOW, I COULDN'T SEE...
ARGHH! MY HAND... WHAT'S HAPPENING TO MY HAND?
MY HAND!-IT LOOKS LIKE THE VALLEY OF THE GODS!! AND SOLID ROCK AS WELL!
THAT'S IMPOSSIBLE. I WAS JUST THINKING OF THE VALLEY OF THE...
...PERHAPS IF I THOUGHT OF...
...YES, A SPIKE! NOW TO DIG MY WAY OUT OF HERE.

WE INTERRUPT THIS PROGRAMME TO BRING YOU A **SPECIAL** BULLETIN FROM THE UPDATE NEWS STUDIOS...
C.B.C.1
FLASH
NEWS FLASH
SAM-DE-GAUL
WE'VE JUST HEARD THAT THE BATTLE OF ALTAIR IV HAS **ENDED**. SEVERAL SQUADS OF SKELETOID MOP UP COMMANDOS HAVE MADE A SUCCESSFUL LANDING...
THESE LIVE COVERAGE PICTURES SHOW THAT THE CAPITAL CITY IS **STILL** UNDER HEAVY ENEMY BOMBARDMENT, THOUGH THE ALTAIR MILITIA HAS SURRENDERED, AND SKELETOID FORCES CONTROL THE PLANET.
LIVE VIA SATELLITE
THE LAST REFUGEES ARE BEING SPACE LIFTED OUT OF THE DISASTER AREA BY VOLUNTARY RED CROSS RESCUE TEAMS BEFORE SKELETOID FORCES SECURE ALL SPACEPORTS...
LIVE VIA SATELLITE
...WHILE MANY OFF-WORLDERS, INCLUDING TOURISTS AND THOSE EXEMPT FROM HOSTILITIES UNDER THE TERMS OF THE GALACTIC PEACE CONVENTION, ARE BEING **EXECUTED**.
I'M SORRY, WE'VE LOST THE PICTURE...
UPDATE NEWS
AS CONCERN MOUNTS, THE FEDERATION AWAITS PRESIDENT NALL'S BROADCAST, 45 MINUTES FROM NOW. THAT'S THE END OF THIS BULLETIN.
LIVE VIA SATELLITE

CENTRAL CITY PILOTS' CLUB PRIVATE
PHEW!
AND *I'M* THE MAN WHO THOUGHT ELABORATE SECURITY PRECAUTIONS WERE A PARANOID WASTE OF TIME...
THIS MAY OR MAY NOT HAVE BEEN AN ACCIDENT, SO IT MAY BE *GOOD* FOR ME TO DISAPPEAR UNTIL NALL'S SUMMIT.
BESIDES, I'D LIKE TO KNOW *MORE* ABOUT THIS INTERESTING SKIN CONDITION I'VE DEVELOPED. I THINK I MAY FIND SOME ANSWERS IN...
...THE VALLEY OF THE GODS.

ELSEWHERE, THE TARDIS HURTLES THROUGH NORMAL SPACE, BOUND FOR THE PRESIDENTIAL SUMMIT ON ANKARA...
BUT A TARDIS IS MORE THAN A SIMPLE TIME **MACHINE.**
COURSE CORRECTION
DELETE
DESTINATION ANKARA
INSERT
DESTINATION XAOS
ITS CIRCUITRY CAN DETECT EVERY DISTURBANCE IN THE TEMPORAL FABRIC OF THE GALAXY... AND, IF NECESSARY, **INTERVENE...**
CORRECTION
INITIATED
...WITH OR WITHOUT THE KNOWLEDGE OF THE **PILOT.**
SOMEHOW AWARE OF ABEL GANTZ'S PREDICAMENT, THE TARDIS CHANGES COURSE FOR XAOS...
...LEGENDARY MEETING PLACE OF THE SIX WARRIORS: **THE VALLEY OF THE GODS.**
NEXT: WARRIORS SIX!

STEP INTO OUR TARDIS....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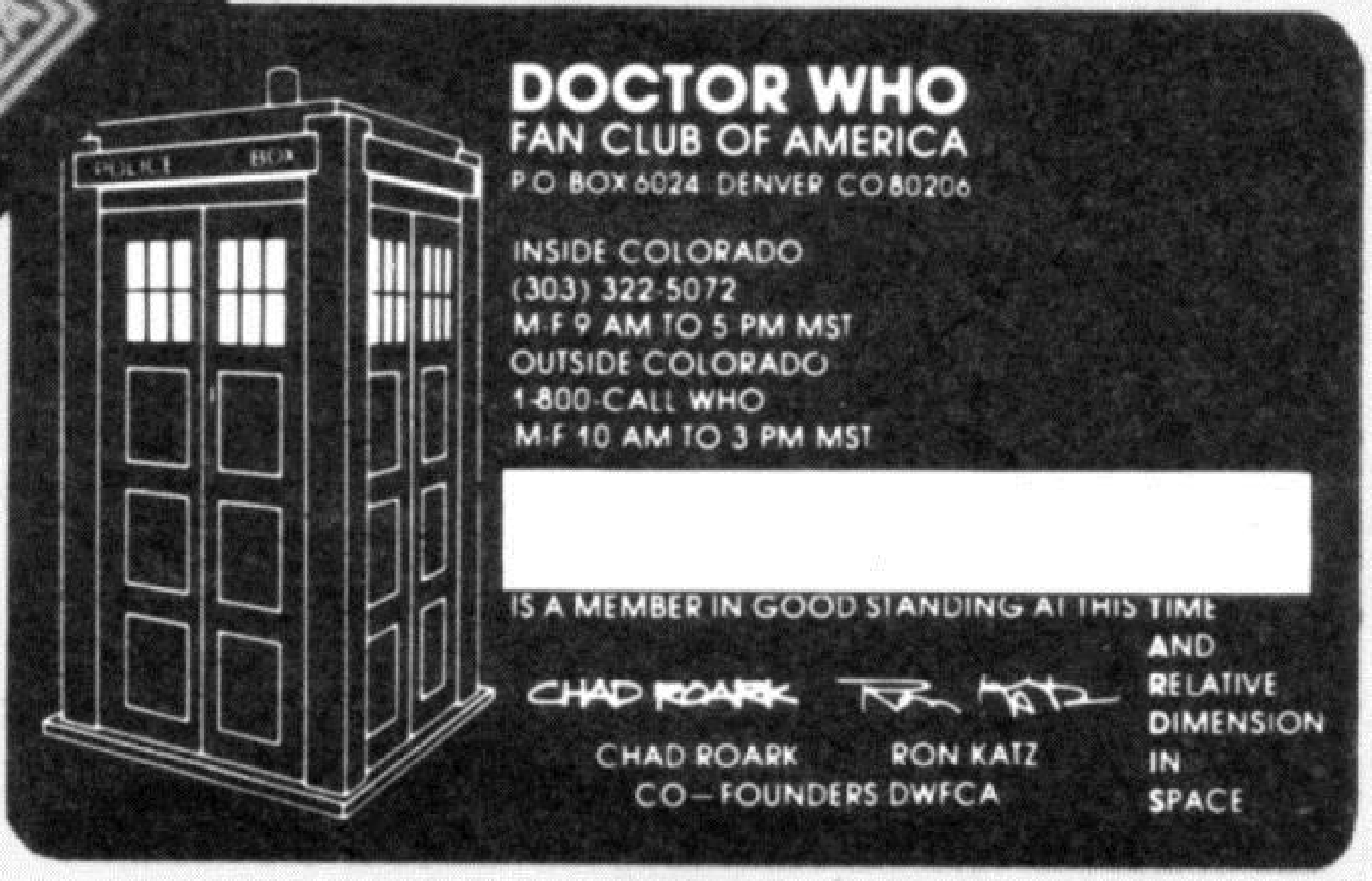

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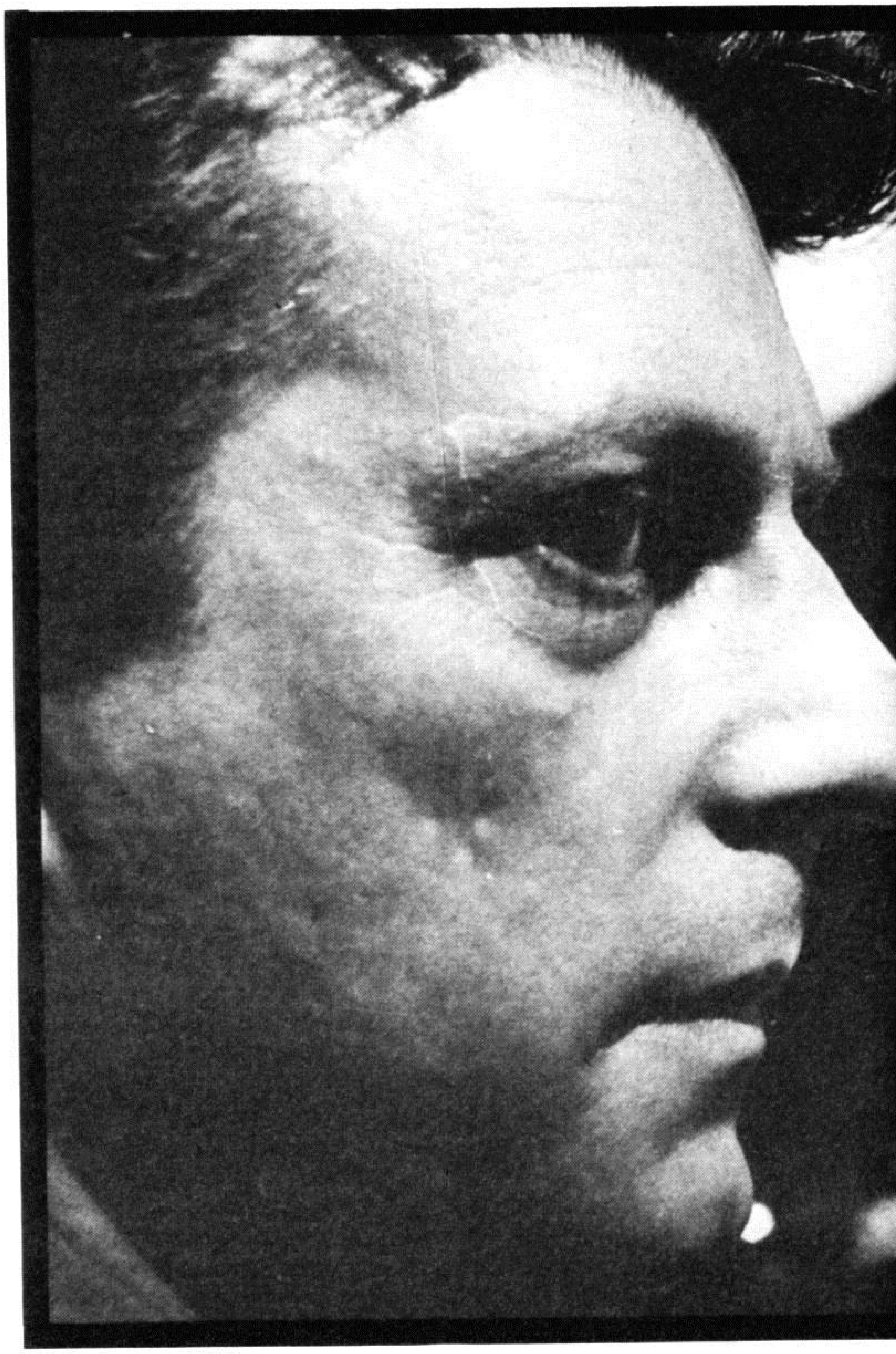
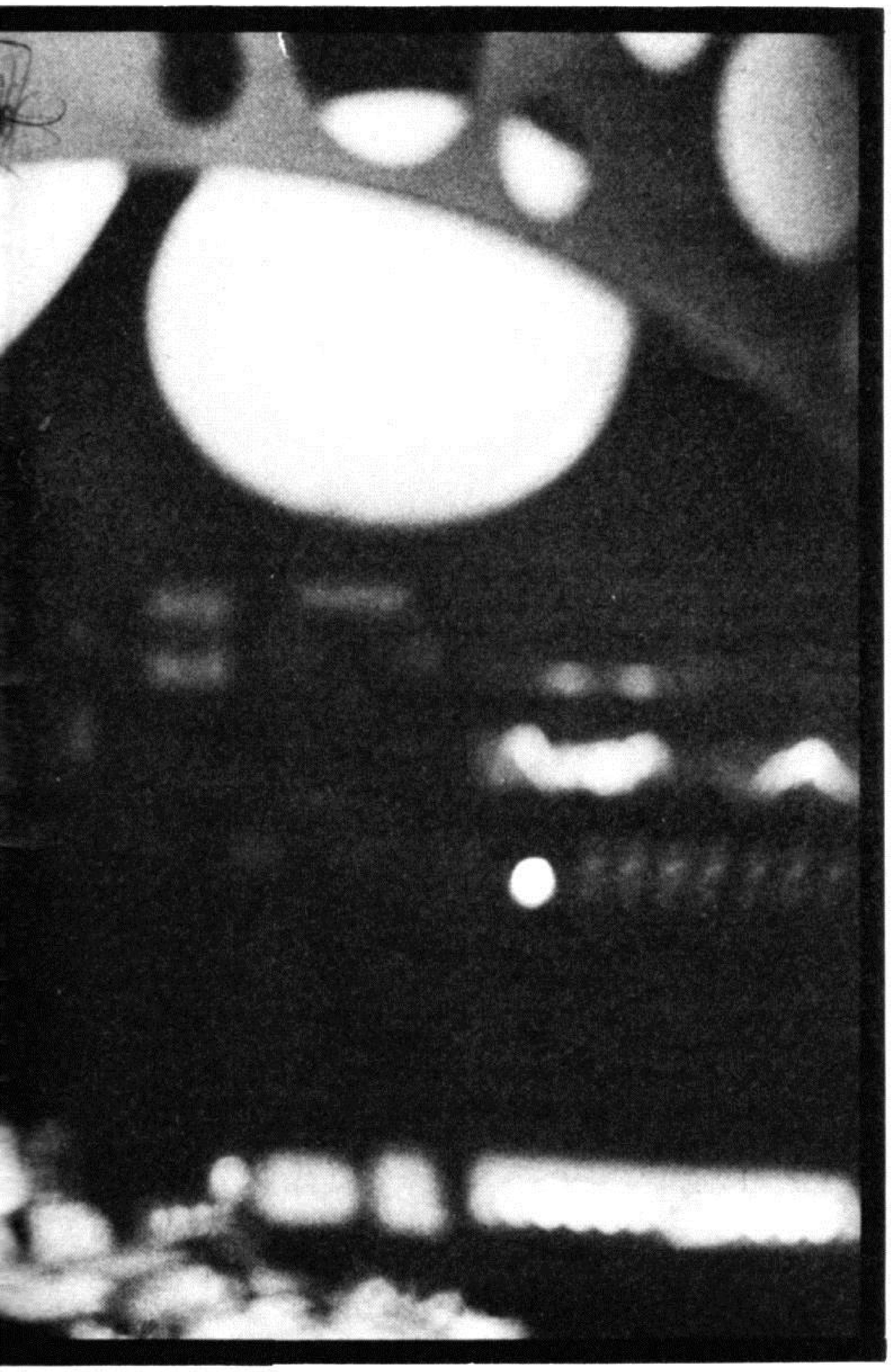
◆ray cusick

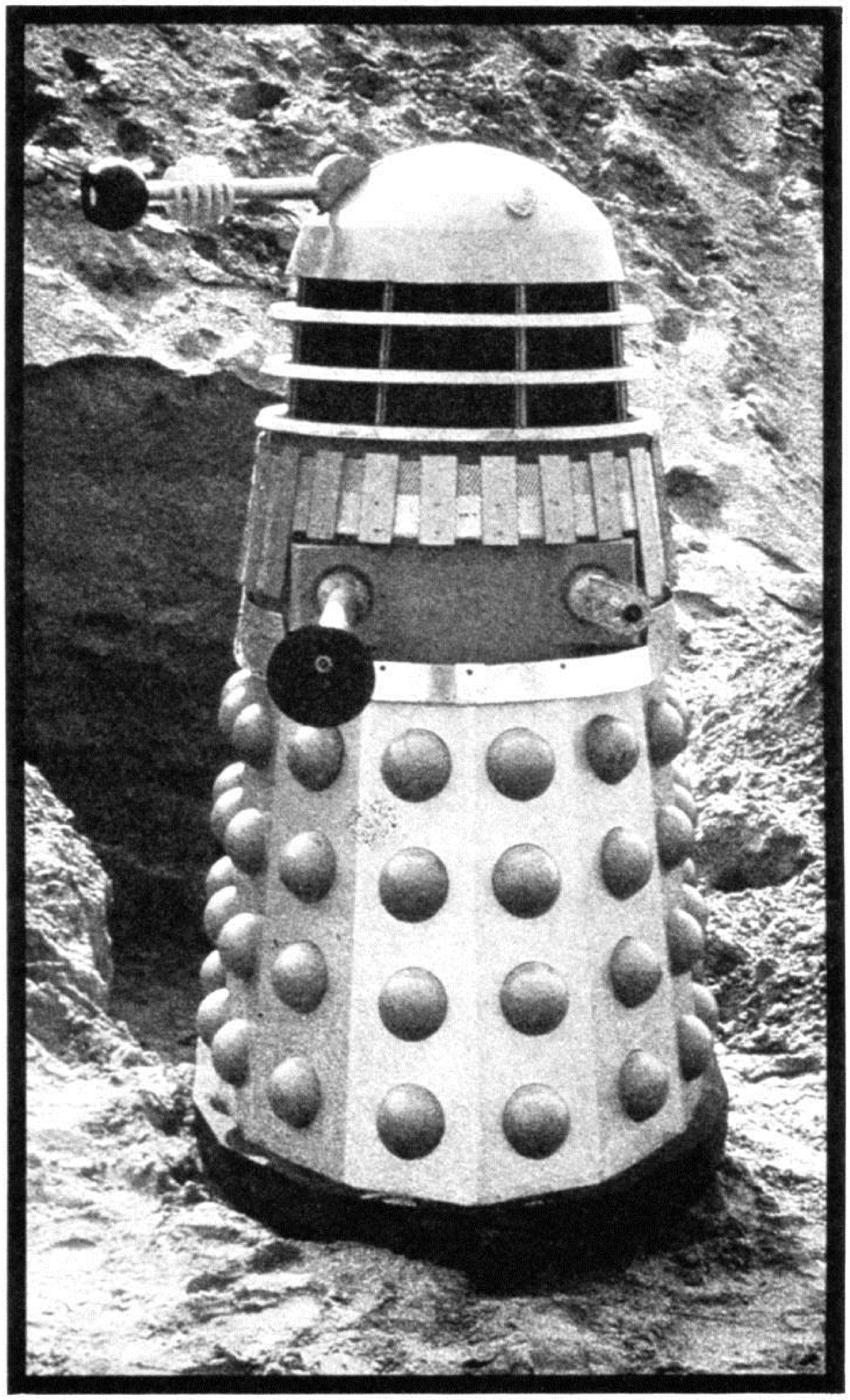


One of the most important and often neglected areas of television is design. Without the skill and versatility of the BBC's team of designers, *Doctor Who* would never have been possible. *Richard Marson* interviews one of the principal designers of the series, and the man responsible for the distinctive look of the Doctor's greatest nemesis – the Daleks – Ray Cusick.

Back in 1963, it was a very different story. Budgets were even more limited, the series was scheduled for over forty weeks in each year, and the programme was primarily designed by two men – Raymond Cusick and Barry Newberry. Their jobs roughly divided into Cusick doing the science fiction stories, while Newberry handled the historical yarns. Of the two, it is Cusick who has become famous for his creation of Terry Nation's inimitable Daleks. Ray Cusick still works as a BBC designer, though his name is more often to be seen on the BBC's classic serials than on shows of the **Doctor Who** or **Tripods** mould.

Cusick had been working on situation comedies like **Sykes** and **Scott On** before he was contacted by Verity Lambert to work on her new series called **Doctor Who**: "Verity was an incredible woman. She had the midas touch – everything she did turned to gold. I was initially asked to do the filming only of story B, **The Daleks**, and Ridley Scott was going to design the studios. However, Verity was rather upset that the same designer couldn't do both filming and studio and the upshot of





it was that I was asked to do the whole show, seven episodes. That at least meant there would be a continuity throughout you see."

So how did Cusick approach the script, apart from knowing that he had to take in both sets and monsters without going way over budget?: "When you do science fiction and you're into the realms of the unknown, you've got to start from somewhere, and that's usually by gleaning what information you can from the script. You've got to form a point of logic for the story and that's why I very definitely didn't want the Daleks to look like men in suits. Even in the movies, robots didn't tend to look at all convincing, but I was determined to get away from the two arms, two legs limit."

As part of the pre-production on **The Daleks** there was a meeting arranged to discuss the visual side of the show, and especially the Daleks themselves. Verity Lambert and her associate producer, Mervyn Pinfield came to Cusick and the show's director, Christopher Barry, with all sorts of ideas, few of which seemed to gel. All that was obvious was the approaching deadline and the amount of money open to the team. Cusick remembers his reaction, "I said 'Well, I'm doing something about which I know nothing and that's special effects. I'm not sure how much it'll cost, because special effects are essentially one-offs, very instant and so very difficult to cost!'

"Mervyn suggested making them out of silver cardboard tubing, which was quickly rejected and we all had some pretty wild ideas. It seemed to me that all we were ending up with was men in suits again. The logic of the script was that after this war between the Dals and the Thals, the Dals had mutated so much they'd virtually become helpless creatures. Over the years they'd developed machinery to get around to do things – which meant they had to be completely mobile. So of course in the end, they became dependent on these machines. They were sitting in the centre, with a horrible claw operating the machine from inside."

Cusick eventually contacted the author, Terry Nation, in a fit of desperation: "He was totally uninterested, he'd written it and that was it and he didn't really want to talk about it. All he said to me was 'I went to see this show the other night with ▶

ray cusick

something to show Verity and Chris so I thought I'd have to take some ideas home with me at the weekend and work them out then. I spent the whole of one Sunday doing rough sketches of what I thought it should look like. I wanted to make sure it wasn't obvious how they worked, while at the same time keeping them relatively simple, because in my experience of special effects, the more complicated an effect, the less likely it is to work, especially when it comes to the take. I also didn't want either man shape or man height so first of all, I figured out that the operator would have to be inside the shell. Then, bearing in mind how long he'd have to be there, I thought it would be an idea to have him sitting. A small actor in a sitting position would only be four foot six inches high, which consequently killed two problems with one stone."

The shape of the casing followed more or less logically, because room had to be given for the actor's legs. The dome top was included to give not only a degree of vision but also some degree of ventilation too, vital in those hot cramped little studios. The basic Dalek shape came from these requirements. Cusick next had to get the machines built: "In the early days the problem was that the special effects department of the BBC just couldn't cope with **Doctor Who**. They didn't have the materials, the staff or the time so that all the constructing work was contracted out to a company called Shawcraft Models. They were fine model makers, but I discovered very early on that what you couldn't do was give them a brief sketch and a verbal description and say 'build me that'.

"The Daleks were made of fibre glass and having never built anything quite like that in fibre glass before I went to seek advice from the head of our visual effects department. He took a look at my extremely detailed drawing and told me that I'd never be able to build the base part. I'd designed it as a series of curves within curves, which he told me would need a special mould, which was impossible to expect from Shawcraft. He said that my best bet would be to make the base from plywood which I thought would have been too expensive. However, I re-did the drawing, faceted the base and took it down to Shawcraft. A week later I went back to see the prototype and they'd made the whole thing in fibreglass! I said 'But on my drawing the base is made of plywood' and I was told that they didn't have a carpenter so they'd had no alternative. If I'd known, I'd have kept with my original concept of the curved base."

The Daleks themselves weren't the only teething problem that Cusick experienced with Shawcraft: "We had to use a model of the Dalek city on Skaro, and first of all I gave them a pretty crude sketch and said 'What you want to use are all sorts of strange shapes, using plant pots. Spray them silver, glue them together, turn them on their sides, experiment generally'. When I saw their finished model, it was appalling – awful. We filmed it and I wasn't at all happy with it so we were fortunately allowed to re-shoot the thing. In the meantime, I drew an extremely elaborate drawing, going into great detail, of the city, gave it to them and said 'Build that'. They were good copiers and they did exactly that, but they couldn't come up with original work."

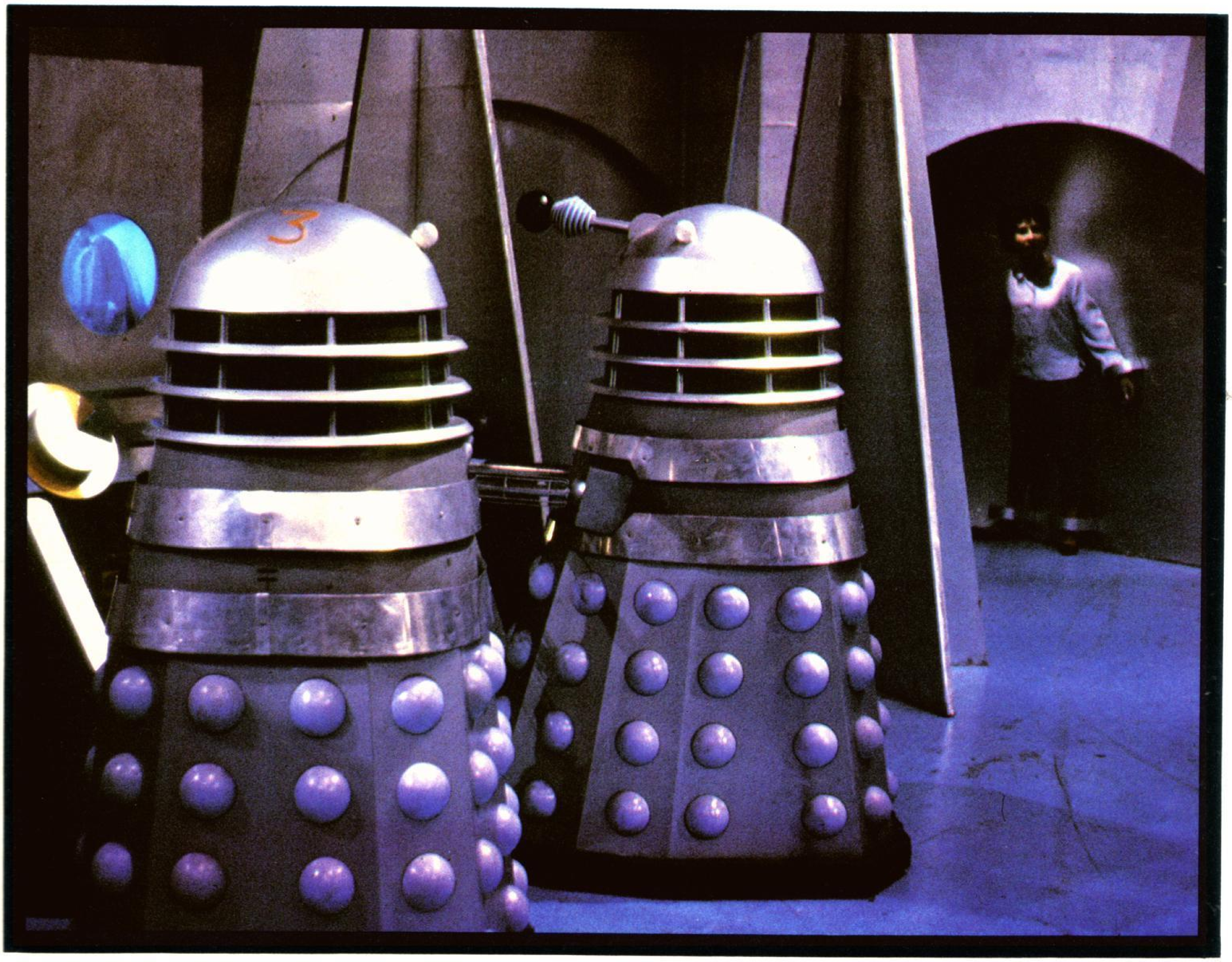
Nowadays it is rare to find a **Doctor Who** designer who has monster making as part of his overall responsibility for a story. More often than not, outside freelancers like Richard Gregory and his team both design and build the variety of alien creatures seen in the show every year. During the early seasons, most of the work was done in-house and divided up between design and costume: "The general rule was that if it was a suit it was costume, if not design. Sometimes when they had problems getting stuff made – like the rubber Voord suits, for instance – they asked us to build things for them. What we don't have in television is what feature films have, and that's a production designer, responsible for the total visual control of the production. The director thus has a single source of reference and planning, whereas in the BBC you have several departments, all of which have to be liaised with and which have to liaise with each other."

Designing the city of Skaro was just as important as designing the Daleks, and the finished result was highly effective: "The city was designed very much with the Daleks in mind. They wouldn't need things like light switches because they didn't have hands. Instead they had globular controls which looked as though they could be convincingly operated by the Dalek's sucker stick. The roofs and doors were very low to fit in with the height of the machines and I made all the city sets metallic, because the script said that the Daleks conducted their power from the floor rather like dodgem cars. The actual control room itself I designed with simplicity in mind, making sure that all the panels and so on were very large."

Painted cloths, or backcloths, were used in almost every early **Doctor Who** episode because they gave a set depth. Of course all the set designs were in colour, although everything was designed with the black and white picture firmly in mind: "The colours you chose had to be compensated mentally by the black and white interpretation of those colours. Shades had to be taken into consideration, and, in a way similar to the art of designing now, one didn't just throw on any colour. You have to be very selective. There is a constant problem in television design that often occurs when we do location filming in other people's houses – especially stately homes. There you have to accept certain colours that, if you were designing for a set, you'd never let through. Clashes are avoided in the studio by liaising with costume designers, who then make sure they don't dress the actors in clothes that will jar with the set. And just because we made **Doctor Who** in black and white in those days, we still thought about it extremely carefully. In the old days at Alexandra Palace they did try monochromatic sets, but the artists found them so depressing that they abandoned the idea."

After **The Daleks** Cusick found himself steadily employed by the show for the next two and a half years: "After that I simply couldn't stand the pace any longer. I found a lot of the science fiction stories, like the genre, terribly repetitive. You as a designer are governed by what the writers put in the script, and I found they used to put in lots of caves and tunnels, which do tend to pall after the tenth time!" Nevertheless, if some of the work was creatively limiting, some of the demands remained taxing to say the least. In **The Keys of Marinus** Cusick had to design several different locations within the space of one six-part serial. He especially remembers creating a series of ice tunnels and ice soldier costumes for the episode **The Snows of Terror**: "We used a lot of jabolite, which is expanded polystyrene. Unfortunately we had limits on how much we were allowed to use because the stuff is highly inflammable and consequently something of a fire hazard in the studio."

The Sensorites saw the debut of a race of aliens with curved heads and oval feet. The sets that Cusick came up with



reflected this and expanded upon it: "For **The Sensorites** I remembered Gaudi, the Spanish architect, who built a large Cathedral in Barcelona without using a single right angle. It was all curves and based on a series of models hanging upside down and held by lots of string. That inspired me to make the Sensorite spaceship a series of curves."

While each story had a fairly standard budget, the second season story **Planet of Giants** demanded a series of design feats that one would have thought beyond the range of the programme's resources: "It needed a lot of careful planning. We had to lay out exactly what we were going to see, what the script demanded we see and how we were going to shoot it without copping out and losing impact. What we didn't have in those days, of course, was CSO, so we had to use some giant props and a lot of back projection. That one was fun to do though, whereas I didn't like **The Romans** which followed it, at all.

"With alien planets you can take a certain amount of licence but Rome is Rome. It was done exceptionally cheaply and the main thing I remember about it was the director asking me, at extremely short notice, for a shot of Rome burning. We had very little money left but Shawcraft built me this model quickly and crudely. It was meant to be at night so it was mainly silhouette and it wasn't very large. They filmed it on fire but because of the time and money factor the scale of the fire was all wrong and it looked dreadful. Model work, you see, is not necessarily a short cut – it can be almost as expensive as the real thing. The spaceship model that Shawcraft did me for **The Rescue** was done in about ten days, but it was quite big and it was fairly good as well. Because of the lack of time on **Doctor Who** your first idea was almost always the one you had to pursue because you haven't got time to experiment. You had to chance your arm and go with your initial idea."

Two further Dalek stories completed Cusick's work for **Doctor Who** – namely **The Chase** and **The Dalek Masterplan**: "In **The Chase** I designed the Mechanoids and that sort of semi-organic city model. I got the idea of basing the Mechanoids on a sort of geometric ball, for which I went to Buckminster Fuller the Geodesic man. I thought that worked well but my favourite show was that epic **The Dalek Masterplan**. I liked the variety on it, I liked working with Douglas Camfield, and I even kept some of the spaceship models from it!"

Following on from **Doctor Who**, Cusick's work has been used in such television classics as **Cold Comfort Farm, The Pallisers** and **The Duchess of Duke Street**: "I'm a bit of a history buff and I'm especially fascinated by social history and those costume dramas all required a lot of research which I enjoyed." Much of the credit for the success of **Doctor Who** can be attributed to Ray Cusick, the man who will forever be remembered for his truly inspired design of the Daleks.

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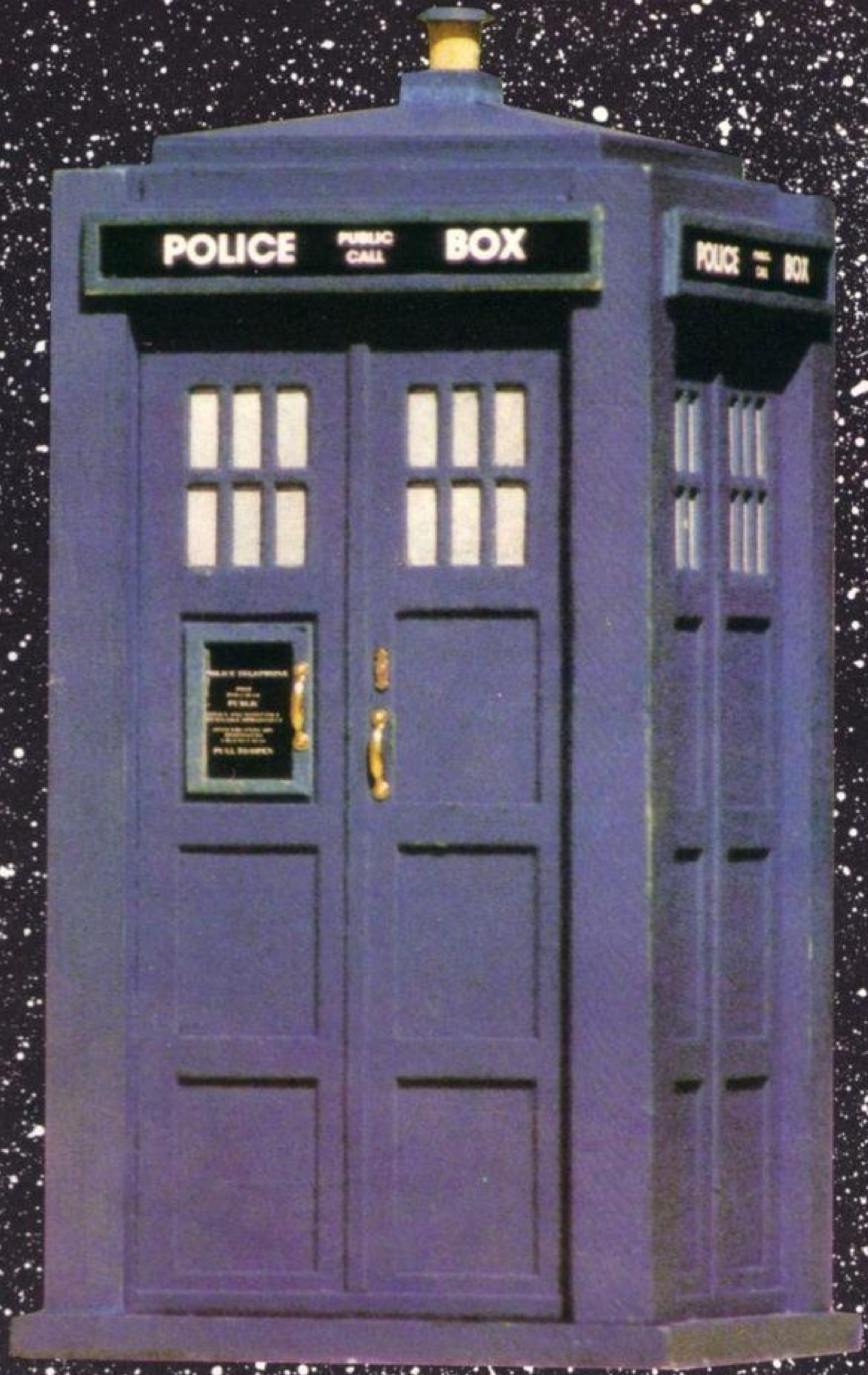

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